## hornhill Ork On 3-Week Vacation, Budget Cut For Glen Island Job

New York—The entire Claude Thornhill band—22 men was put on notice late last month while the band was at the Strand theater here. Following the local theater date, the nd will play a series of one-niters throughout New England

ending this Saturday (15) after which Claude intends to take a three week vacation before reor-ganizing a less-costly band using the same instrumentation.

the same instrumentation.

During his vacation, Thornhill intends to rehearse his new band in preparation for a summer stint at Glen Island Casino. The date has been set tentatively for late May and is to run through the month of June.

Many of Claude's regulars are expected to return to the pianist after the layoff with a cut in salary. Spots left open Thornhill will fill with local medium-priced idemen. In order not to necessitate rewriting his entire book, Claude says he will keep his new band at the same number of men as his current crew and with the same instrumentation.

Illness took a crack at the band districts the same and states the same and states the same and with the same instrumentation.

Illness took a crack at the band during the Strand stand sending vocalist Fran Warren to the hospital for an operation and laying up manager Al Pollack with sinus and stomach disorders. Bill Larkin, Claude's road manager, took over Al's duties during his absence.

Band is handled by William



Recovering Hollywood - Guitarist Dave Barbour, husband of Peggy Lee, is on the way to recovery following a close call with a stomach ailment that put him in the hos pital for several weeks and neces sitated two major operations. It will be another month before he will be able to work again.

**Dave Barbour** 

## Long Side Banned

New York—Johnny Long's re-cording of Last Night On The Back Porch, which with the re-verse side of How Are Things In Glocca Morra has hit the 100,000 mark for Signature record's best seller, has been banned from all networks. Reason given: too suggestive lyrics.

York-Vocalist Gordon McRae has switched from Musicraft to Apollo records.



# Fringe Spots Jump; Vocals, Shows Click



Maxine Sullivan

Cafe Society Group

New York—The 400 and the Aquarium are gone. So are many 52nd street cellars, with most the remainder lucky to have 10 customers at one time on a week-day night. With the exception of Dixon's (the Mooney and Chittison groups) and the newly opened Zanzibar (Mills brothers and Eddie Heywood), that leaves a black pall hanging over the mid-town

area that was once the heart of good popular music. But, out on the periphery—in the Village and, where you'd least expect—in the swank East 50's—there's prewar, if

old time form, ballad singer Richard Dyer-Bennet and the Three Flames, a frantic instrumental novelty group that recently scored heavily on Open the Door, Richard, its first Columbia side. Cafe Society Downtown has Josh White back. His tremendous voice and masterful showmanship can keep any spot moving. With him are stand-by Cliff Jackson, harpist Olivette Miller and the fine Gene Sedric band, a jazz unit with a real program book.

## Surprise at Inn

Most unusual down town news is the presence of Phil Brito and Bob Howard at the Greenwich Village Inn, ordinarily a very rectangular spot. However, the management isn't sure it will make a permanent thing of its music kick.

kick.

Though the east side pioneer, Cafe Society Uptown, has abandoned jazz, the nearby Blue Angel has Mildred Bailey and a gal named Josephine Premise, who, some say, outsings Mrs. Swing. Herb Jacoby, a Blue Angel owner, says he's looking for another east side location to house an outand-out jazz spot in the 52nd street musical tradition—but with an east side atmosphere.

## Doris at Little Club

In this same neighborhood is the new Little club with Doris Day, also the Ruban Bleu, with a large musical cast: the Four Notes, Cedric Wallace's trio, Muriel Gaines and Wiranda.

Josef Marais and Miranda.

As with pop music generally, the heavy emphasis at the lively Manhattan swing clubs is on vocal rather than instrumental notes. Spots that don't have singers and a show format are having heavy going. (The Aquarium, the 400 and 52nd street had straight-band-jazz). Nicks, the Village institution, has been having very spotty biz with its strictly instrumental fare, as is Condon's, even with the horse-play crew added.

## Out Jazz Mel Torme Signature To Nix

New York—Signature will cut no more jazz sides, according to the latest dictum of prexy Bob Thiele. Thiele originally started his recording company as an adjunct of his hot jazz hobby. Poor sales, however, compel him to desert his first

love for straight pop music.

Signature will continue to issue its large back-log of righteous sides, most of which Thiele cut years back before Signature became a national operation. Nor will it cut from its catalogue those hot platters already released.

\* \* \* \*

Signature's \$300,000 stock issue,

Local 10 And Nets Come To Terms

Chicago—Local 10, AFM, and the networks came to an agreement here for a new musicians' scale. Increase was set at 18½ per cent with two-week vacations for staffers.

At press time, both New York and Los Angeles locals were stalled in their negotiations for higher wage scales.

# Signs For Pix

New York—Mel Torme, currently causing commotion on the coast, has been signed to MGM for two pix a year, and will do three tunes in the Arthur Freed musical, Good News: The Best Things In Life Are Free, Lucky In Love, and Just Imagine. His stay at the Bocage Room in Los Angeles has been extended, and he will open at the Copacabana here a month later than the previously scheduled May 5. New York-Mel Torme, cur-

## Chi Fire Destroys Priceless Wax

Chicago—a \$125,000 fire destroyed one of the most valuable collections of classical phonograph records in the world in a blaze the morning of Feb. 26 at the famous Kungsholm restaurant.

Most of the loss reported was in records and the puppet collection, both used in the establishment's weekly marionette shows. The records included practically all the world's famous operas, many of them irreplaceable.

able.

Fire started on the fourth and top floor of the building, where the records were kept, and burned through the roof in a three-hour long blaze. The rest of the building was badly damaged by water.

The collection was that of Frederik A. Chramer, owner of the Kungsholm.

The building is located at Rush and Ontario streets, diagonally across from the Croydon, favorite Chicago hotel for the musician and theatrical trade.

# Chubby Opens Own 'Monster Room'

-Bassist Chubby Jackson at press time reported-New York—Bassist Chubby Jackson at press time reported by bought the Esquire club on Franklin avenue, Valley Stream,
L. I., and last Friday (7) was to open the spot with his own sextet. Club room, they say, will be called the Monster room and, should the spot get an airshot, the patter might sound like this:

from Chubby Jackson's Esquire Chubby bass. A tenor man chubby Jackson coming to you ster sextet play nightly in the Monday jam sessions.

## Spivak Pays Off **During Vacation**

New York—This week the Charlie Spivak band begins a three week vacation after which the band swings into six weeks of theaters followed by a month of one-nighters.

The theater tour will take the band as far west as Chicago ending back in the east at the Earle theater, Philadelphia.

Band personnel will be on full salary during the three week layoff, Bill Burnham, William Morris rep, told Down Beat.

Down Beat covers the music news from coast to coast.

## Appreciation Of Music Abroad

New York—Parliament finally approved a \$16,000,000 appropriation for the British Broadcasting Company, state owned radio monopoly, but only after complaints by an M.P. that there's too much of Bing Crosby under the present management. "BBC rains Bing Crosby on the heads of the people," he said.

New York—The Soviet organ, Culture and Life, jumped on Russian musicians and songwriters for imitating the vulgar tastes of westerners. Scorn was particularly directed at the silly love songs heard over the air and at dances. The report came from Drew Middleton of the New York Times.

New York—A special information bureau that will assist writers, editors, photographers and radio commentators has been established by Capitol records.

## **Troubles** leagarden

Hollywood—Jack Teagarden, one of the great performers and great names in jazz, has, like some of his colleagues, fallen into hard times. The tale of Teagarden's troubles, which up to now had some faintly amusing angles, is turning toward the tragic.

During the last few months taken a court beating from a band fold up in a financial fiasco, has gone through a spell of bad health that threatened to put Beat told of Teagarden's trou
bles with federal income tax collectors as his salary, already whittled to practically nothing by various claimants, was attached by Uncle Sam's representatives.

And now—the latest: as this issue went to press Teagarden had just been pulled off his job at the Susie-Q by order of the musicians' union, which charges Hollywood-Jack Teagarden, one of the great performers

that he owes \$400 in traveling

that he owes \$400 in traveling band taxes.

To top that his present wife, Adeline Teagarden, filed suit for divorce.

The band fronted by Teagarden at the Susie-Q was put on two weeks' notice. Jack left the next day for New York, with brother Charlie fronting the out-fit.

## La Bailey On the Cover

We don't know whether Mil-dred Bailey's pet Dachshund is taking a singing lesson, or voic-ing his criticism of the technique ing his criticism of the technique shown by his mistress, but here's the Rockin' Chair Lady with her two pets at home. After her current stint at the Blue Angel in Manhattan, Mildred goes to Chicago for a concert at Kimball Hall on April 6, sponsored by Down Beat.

Chicag

REE

100

SEPTEME LUCKY 1

New Suite 4-1

which fi

and good-place, oc partender

just happ themselve

One sm telling a s boy was he was b to the a plano pro

Anothe t ciga

combing l

He had s

convention newsreel

# Mexico Retaliates, **Bars Noble Band**

Hollywood—Plans to fly Ray Noble and his radio ork from the Charlie McCarthy airshow to Mexico City for a broadcast originating there on March 16 were dropped when it was discovered that Mexican unionists, aware of the fact that AFM's

Picks Discs

Jimmy Petrillo has on several oceasions nixed appearances in this country of Mexican musicians, has slapped a similar ban against U.S. Mixed Group musicians.

Noble will accompany the radio troupe to the Mexican capital for the broadcast, aimed at cementing "neighborly relations", but there was doubt that he would be permitted to conduct the orchestra of Mexicans engaged there for the show. New York—A committee to select the year's best recorded jazz for the Revue of Recorded Music met last week in New York City at the Plaza hotel. Sitting in were Leonard Feather, George Frazier, Michael Levin, George Simon, and Barry Ulanov. Tradesters were watching the proceedings with some amusement since not only do the five writers work for publications with strongly differing viewpoints, but Frazier, Variety record critic, just wrote a strongly worded blast at Feather, charging him with unethical conduct as a critic.

## **Dottie Reid** Quits Florida

New York — Deeply tanned after two months under the Florida sun, vocalist Dottie Reid returned to the snow and cold of Manhattan and after a few day's rest opened at the Little Casino in the Village.

The blond chanter is working with two other girl vocalists, Sylvia Simms and Stephanie Dale, and planist Ram Ramirez. Miss Simms sings in a Holiday-Vaughan slot, while honey-tressed la Dale goes more for the continental Passe-type chanting. Ramirez is being featured each Sunday afternoon on the piano

Sunday afternoon on the piano during the cocktail hour.

## **Art Lund Signs** MGM Wax Pact

Hollywood—Singer Art Lund, Beat poll winner, in virtual retirement while his contractual obligations were hashed out, will get a big buildup on the new MGM record label.

Lund's deal calls for solo billing with backing by special orks. First sides were expected to be cut around the first of this month, with releases among the first out. Heavy promotion will accompany.

nest out. Heavy promotion win accompany.

Ownership of the singer's con-tract was recently settled with the William Morris office buying out Benny Goodman's interest. Freddy Goodman continues as Lund's personal manager.

## **Kyser Will Split Billing With Jane**

New York—Jane Russell will get twin billing when she records with Kay Kyser on Columbia. Labels will read: "Kay Kyser and his orchestra presenting Jane Russell." Miss Russell, famed as the wife of a top football player, will have her name in the same size type as Kyser's.

## **Taking Five**



a band vocalist until she began to strike that radio gold in Hol-lywood, takes five during a re-hearsal of the Abbott & Costello

## Hucko Builds Small Combo

New York—Peanuts Hucko has been rehearsing a small band here with an eye to proving that a small, skillful jazz crew can successfully do hotel work. The crew Nola-izing at press-time included Hucko, clary; Larry Molinelli, baritone and fluie; C. T. Strickland, tenor and bass clarinet; Freddy Ohms, trombone; Maxie Kaminsky, trum pe t; Charlie Queener, piano; Jack Lesberg, bass; Davey Tough, drums; Evelyn Kent, vocals; and Norm Layden, Deane Kincaide, and Louis Stein, arrangements.

At press time, Peanuts an-

At press time, Peanuts announced that he had arranged with Jack Teagarden to front the combo with his tram.

## **Count Basie's** Theater Route

New York—The Count Basie band, which opens Friday, March 14, for a week at the Apollo thea-ter, Harlem, follows with an east-ern theater tour that will take the band through Washington, Baltimore, Philadelphia and Bos-ton.

Present plans may take the planist and his crew into Chicago sometime in May for a four-week date at the Rhumboogle. Basie is blueprinting a European trip later in the summer, possibly

by Bill Gottlieb

### THE POSER

What's your idea of a working musician's paradise?

## THE POSERS

Working musicians.

Working musicians,

Woke Claude Thornhill from map on backstage cot at Strand theater. Digging question, the sweet-toned one went back to dreaming:

"My idea of paradise is owning a small club with a band that could play just the music we want . . . no worry about the music we want . . . no worry about the waiters want. I wouldn't limit the scope of the music, either. We'd play sweet music, jump stuff, concert pieces. Somehow, in my paradise, enough customers would show up to keep the organization running."

Found Billy Butterfield on the Jersey side, at Donahue's.
"Let me have a big ranch in Arizona. Then send me a 50

send me a 50
piece orchestra,
5 days a week.
Then let us relax and play for
kicks. Since I'd kicks. Since I'd have to live, as well as play, you might arrange to send me a weekly check to cover payrolls, ranch up-keep and valve oil."



Fell into Village Vanguard where balladeer Richard Dyer-Bennet was sweetly singing

some gone tunes from 18th cen-

"I'd like to do

"I'd like to do
3 concerts a
week for 20
week in the
year," spake the
singer as he fingered his guitar.
"I'd spend the
rest of the time
studying and
practicing or
playing with my
kids. What's more, I actually hope
to be working exactly that schedule in about four or five years. My
plans have already begun to take
that shape."

Found Al Hall on his night off from Condon's, busy adding up sales of his lit-tle Wax record

company.

"My paradise would include would include cutting one rec-ord a month on my own label and leasing half of Victor's presses to han-dle the demand. Since I like play-



Since I like playing more than anything else, Al P'd weant to work just for kicks every other day of the month. We'd have daily sessions at a house I'd own so I could fall right out of bed into a down beat. When I'd be too tired from last night's late bash, I'd have a substitute bass man to split my load. Every time I Be'd, he could Bop."

## Tex Subs For Perry

# Cats Play 3 Minutes, Get \$100 Per Week

New York—This may not be the ultimate paradise sought in this week's Posin' (column 5), but it's not a bad substitute. Five nights a week musicions Rob it's not a bad substitute. Five nights a week, musicians Bob Haggart, bass; Billy Butterfield, trumpet; Toots Mondello, alto; Artie Drelinger, tenor; Bunny Shawker, drums and Stan Freeman, plano, collect \$20 each for 40 seconds playing (\$100 for the full week's three and one-third minute stint).

St. Paul-Prom ballroom, a Bill Karzas operated spot, has started Sunday afternoon tea dancing sessions with territory outfits.

It all happens on the Jack Smith show, 7:15 to 7:30 EST, Columbia net. Right after the regular program, a 40 second mu-sical commercial is aired over some of the stations carrying the show. Because it doesn't go over show. Because it doesn't go over all the stations and is, in effect, a different program, the show's regular orchestra can't handle the spot. That's where the above sextet comes in.

sextet comes in.

The musicians are required to report to the station one half hour before their flash performance. They spend the time with a jam session or rehearsing something or other. (No need to rehearse the commercial as it's the same every time!) The night the Beat showed up, it caught the boys in the middle of a struggle with Salt Peanuts. They were going pretty good until they were interrupted by the thing they're paid for.

paid for.

As soon as they finished, the six packed and left, most of them to their regular jobs.

—got

## Symphony Men Snafu Granz's Carnegie Bash

New York-Jass At The Philharmonic returned to New York

his concerts.

He is evidently learning fast This bash had pace, well-worked out backgrounds, some carefully chosen solo groups, good tunes and no scuffling among the solo-ists. It's both welcome and about



(Staff Phote by Got) Flip Phillips

## Makes Come Back

Washington — Jean Barlow, blonde singer with a west coast rep, out of the biz for several years, opened at the Romany Room here last week.

New York—Chesterfield, long the sponsors of the original Glenn Miller orchestra, will have Tex Beneke of the present Miller ork as guest while Perry Como is vacationing. There is talk of Beneke and the Miller crew taking over Chesterfield's summer stint.

Lay That Paddle Down, Bum!

York—We thought fraternities were just for boys, but it hat Epsilon Phi Alpha of NYU made an exception in the case rable Evelyn Knight and sent Bill Keisler backstage at the scater to carry out the traditional rites.

by Eddie Ronan

## REEDS GILBERT

Refos Guiller, his precional manager, slick garber, and slicks secretary, dublil small, are holding a office,









# Roger, 8, Makes His Debut Auld, Chaloff, Rodney

New York-Over in the corner of the Waldorf-Astoria's Suite 4-B was an 8-year-old kid playing piano. Much too loud—it occasionally broke in on the brilliant yak-a-ta-yak-a-ta which filled the room. Newspapermen, photogs, radio celebs,

and good-looking dolls jammed the place, occasionally bothering the bartender for a drink, but mostly just happy to tell each other about themselves.

One small man was desultorily telling a few hangers-on that the boy was Roger Barnet and that he was being formally presented to the amusement trade as a piano prodigy.

plano prodigy.

Another middle-aged, heavyset clgar-smoking gentleman
with a fine fatherly air was
jocularly scuffling with Roger,
playing like they
were pals. But
most of the time
the kid just
played Bumble
Boogie too fast
or an other
to ogie that
opened with his
left hand meddling the keys,
his right hand
combing his hair.

combing his hair.

Lensers Want It Hot

He had started out to play more conventional fare, but one of the newsreel men decided they had

to have something "really hot". Hair Comb Boogie, that was really it, man.

The party was improving. Some song-plugger brought in



(Staff Pho Mary Lou Williams and Rog

four or five very sharp looking dolls. Fine figures, makes a party, that sort of thing.

Attention switched to the piano when Roger's young sister climbed on top, looking down at her legs. But the fotogs quite correctly decided this wasn't the right touch, conned one of the dolls into leaving her cocktail, and posing with her dress on high, eyes on the 8-year-old pianist, and the camera on her.

Bolls All Climb On

Dolls All Climb On

This was such a fine idea that all the dolls climbed on the plano.
Roger was still playing, though he was tiring badly.

Everybody took pictures, lots of pictures. Liquor was good too.
Roger got in some of the pic-

# Sextet Into 3 Deuces

New York-Georgie Auld, the wild little tenorist who eportedly opened his own record store on the coast recently reportedly opened his own record store on the coast recently (he had records bought and the lease signed), swings into town this week and will open Friday (14) at the Three tures.

The musicians there agreed that the kid played pretty well for an 8-year-old. Probably play real well in a few years if he were let alone.

Roger was still playing Bumble Boogie, trying to comb his hair at the same time.

One of the dolls was very unhappy—she'd snagged the top of her nylons on top of the plano.

But it was a fine party.

were let alone.
Roger was still playing Bumble Boogie, trying to comb his hair at the same time.
One of the dolls was very unhappy—she'd snagged the top of her nylons on top of the plano.
But it was a fine party.

## Satchmo Rests At Home In New York

New York—Louis Armstrong has been resting at his home in Corona, Queens, trying to shake a heavy cold and other ailments that have been plaguing the trumpet man for several months.

Chicago—Mercury records has signed the Bobby True trio, coast outfit, to a recording pact. First sides out this month.

## **GAC Takes Lead From** Beat' Column, Appoints Staff Trouble Shooter

New York—In line with suggestions originally made by Mix in the Beat's Notes Between Notes column in the January

'Artists Neglected'

'Artists Neglected'

He added, that like the Beat and Weems, he felt the field of booking had become so complex in the last few years, particularly with regard to union matters and contracts, that bookers could no longer spend proper time with artists to make sure that their end was going properly.

This gave rise to personal managers, a necessary evil in his opinion, but that the agency now felt it was time to step in itself to smooth out what were generally ruffied relations between many of its clients and the head offices.

offices.

Philbin indicated that in the future duplicate files of all correspondence pertaining to routings and jobs would be given his office so that he would be in a position to help and advise any artist on particular difficulties.

'Call Me Chaplain'

"Call me the captain chapters

"Call me the agency chaplain, if you want—only I'll be able to do more than just punch a taslip," he added. do more than land slip," he added.
"In the future, most of the new talent coming into the agency



## Makes Corn Look Wonderful



Chicago—There's one beautiful thing about Spike Jones—and this is it. She is Helen Greeo and she is featured vocalist with the King of Corn's touring concert unit, which returns to the Civic Opera here on March 22 and 23. They say that Spike is averaging about five grand a night, so soon he can have his washboard goldplated and shoot silver bullets instead of blanks.

## Blazers, Oliver **Set for Tour**

New York—When Johnny Moore and the Three Blazers close the Rhumboogie, Chicago, next week (March 20), the combo will start its first extended tour since the unit was built in Los Angeles—four months of theaters and one-niters throughout the south ending on the east coast.

back the vocal group. Sy will be featured in the show.

Tune, There Is No Greater Love, recorded on the Exclusive label, was the tune that sent the Blazers on their way to the top.

Blazers on their way to the top.

## Woody A Wax Solo

will start its first extended tour since the unit was built in Los Angelez—four months of theaters and one-niters throughout the south ending on the east coast.

The tour, packaged by William Morris, doubles the Blazers with Morris, doubles the Blazers with the Sy Oliver band, which will ley From The Alamo, a novelty.

Hollywood — Woody Herman will by the record company to cut two sides with Kyser's band on their next Columbia record session. Singer, Instrumental quartet accompanying is tabbed the Four Chips. Tunes are There Is No Chicago — Christine Randall, planist and singer, continues on at the north side's Tin Pan Alley.

Chicago — Mercury recording artist Harry Babbitt, who recently returned to the Kay Kyser fold, has been given permission by the record company to cut two sides with Kyser's band on their next Columbia record ses-

## NOTES BETWEEN NOTES

## Growing Film Monopoly Over Music, Endangers NYC Now, All Biz Later

New York-For some months now, eastern musicians have begun to realize that they are facing more than a seasonal slump in employment. Like it or not, the work is moving to

Lots of reasons are handed out: musicians prefer the west coast weather. There's more radio work there. Bands find it easier to work all year around there without working too many one-nighters. And far in to the night.

far in to the night.

The actual reason is much simpler, and in the long run much uglier. The movie industry is moving in on music and every other phase of the entertainment business with a real venge ance. Monopoly is a very ugly word but signs of it are cropping up all over.

It is a known fact, has been for many years,

fact, has been for many years, that Hollywood screen scores fact, has been for many years, that Hollywood screen scores dominate music publishing activities in New York City. There are only two relatively large publisher groups not completely dominated by Hollywood through either stock control or else contractual agreements making it impossible for the publisher to handle any other material consistently.

### Newcomers Fluffed

This has already resulted in making what was a difficult field for a newcomer almost impossible. A songwriter not known in the field has as much chance at most of the large publishers as a Good Humor man in December. The publishers merely throw up their hands and say, "We gotta work on our screen scores."

In the last few months, many of the large network shows which centered in New York City have moved to the coast, taking their musical work with them. Principal reason for this was that the acting and singing talent used on these shows was tied up in picture contracts which necessitated their spending too much of their time in Hollywood to make NYC production feasible.

## Bands Shift Work

As a result of this, bands working these shows are centering their bookings on the west coast.

Therefore the music publishers in the last few months have doubled their staffs on the west coast, cutting down proportionately in New York City.

For a long period of time, many film companies have had working agreements with talent agencies on the procurement and limitation of artists to specific conditions which would be of benefit to their film careers. Singers are farmed out to night clubs for what a studio may think is a sufficient period and then jerked back for film work.

MGM In Wax Field

## MGM In Wax Field

MGM is now in the record field for itself, as opposed to the clear-field planting of tune scores practiced by other companies. This will mean a general rush by other film companies to get their scores and stars on wax, both as a sales and promotional boost.

less they work out very tight working deals with other screen companies, between the radio and musical shift to the coast, are going to find themselves with no talent, save that tied down by extremely tight long-term contract at the present moment.

## Tie-Up All Ends

It is highly possible in the next few years that agencies who want to plant their attractions in films will have to agree to the up other artists both for records and radio in a way which the film company deems suitable.

deems suitable. To put it a little more brutally, a business which is already one of the most centralized and tightly held in the world, considering its gross volume of sales, will be even more tightly controlled by an absentee group of men not even as remotely concerned with advancing music as the men who dominate the field at present. at present.

In short, monopoly—and how

## Columbia Discs Hassel On Album

New York—Columbia moved into traditional Decca domains last month when it recorded Broadway show music by the "original cast." Opus was Street Scene, opera-like revival of the Elmer Rice classic. Album will be issued on the green Masterworks label.

works label.

Columbia's next scheduled show is Finian's Rainbow. Cutting will take place as soon as it's decided whether or not Ella Logan, show's star, will appear. Ella now is tied up with Apollo. Without her, an "original cast" album will lose most of its punch, it's felt. Columbia will either accept substitute Kitty Kallen (who is slated to take Miss Logan's place in the show), will get a release from Apollo or will skip the whole deal.

## MGM Discs Out

New York—MGM's first release finally hit the stands this week with sections of the Till The Clouds Roll By sound track including Lena Horne, Judy Garland, and Lennie Hayton's ork, plus singles by Lauritz Melchoir, Sy Oliver, and Jimmy Dorsey.

## 11:60 Nabs Sponsor

Chicago — Dave Garroway's working for money now—his hip 11:60 Club (WMAQ, midnights) is being sponsored by a local radio and record store chain.

## **August On Radio**

New York—Jan August, whose Misirlou scored heavily on Diamond records, will appear on the Mutual net 5:45 to 6 p. m., Saturdays, for Revere Camera.

## Sinatra Biography

a sales and promotional boost.

Very shortly it will be possible for MGM to imply, oh so politely, of course, that if you don't want to work Locse's theaters and MGM pictures, you don't have to record for the MGM label.

Which means that the other established record companies, un-

# AN ALL-STAR BANDFUL OF NEW INSTRUMENTAL MATERIAL!



## CHUBBY JACKSON

ORIGINAL INTERPRETATIONS FOR RHYTHM SECTION

Arranged for Bass . Guitar . Drui

Arranged for Bass \* Guitar \* Drums \* Flame
he first really modern book for the rhythm section alone! It gives concrete
had specific help to all rhythm musicians who want to break away from
utdated routines into the interesting and varied patterns of medern [azz.
ifth a valuable explanatory introduction by Chubby Jockson, the book premits 10 original arrangements of famous hits exactly as played by Chubby,
ave Tough, Tony Aless, and Billy Bauve. Both rhythm groups and individal musicians will develop and perfect their own modern styles by studyg the advanced rhythmic ideas presented by these four great artists!



MUX/						AGIA
				York 19, N. Y	NGE, Inc	
em enclosing \$.	for					lt.
4	7	10	13	16	19 (Alto)	(Tener)
5		11	14	17	20 (Alto)	(Tenor)
- 4-		12	15	18	21 (Alto)	(Tenor)
	- NAM					
	ADDI	ess .				
ORDER	CITY	7				
TODAY	· Cit.					
	STAT					

Chicago, Illinois, under the Act of March 3, 1879. Additional entry at Milwaukee, Wis. Copyright, 1947, by Down Beat Publishing Co., Inc. Member of Audit Bureas of Circulations.

the scr ciates i nags, 1 race, w money. The court to

their n

Jones a is hors nounce claims

rian at

by T

won his Sullava rey Am And Co federal that th song wi peal th fused p to work Manhat Rumo backer of was pull funds, to the west make re Raeburn Broadwas one-nites

certs at March 2 Bunk Jo and Ch a New ing from leged su Robbins and his the stor head of William

Noble tained of Ethel W Eclub lov Lewis howaiter is hotel. The for \$100 him for the butt

Berger,

Mary
the Rose
in San I
the road
sussive I
lington
day eng
ing Mare
of cours
back all
on Open
works ha

The W mere he ABC ne week an ty bet i ... It to hours to the Pari when pa dig Dizz leave leave ... had a ge latest to Choked ... You! They Forgot

New York—Jimmy Ryan's on 52nd Street finds itself in a bit of a booking mystery. With clarinetist Tony Parenti and his trio on its way out at press time, club ops were surprised to find that no one had done much about beauting a re-

much about booking a re-placement unit. "We were sure caught napping," they told *Down Beat*.

# Horn And Legs Sue Over Tired Horses

the screen, have taken a couple of their horse-trading associates into court here on contention that \$105,000 for seven nags, none of which was in shape to start, let alone finish, a

race, was much much too much

The Jameses have asked the court to call off the deal and get their money back from C. H. Jones and Sons. Also mentioned is horse broker and radio announcer Joe Hernandez. The suit claims that two of the bangtails needed \$3,000 worth of veterinarian attention.

## Hannah Chirps With T. Dorsey

New York—Tommy Dorsey at press time picked up a Clambake Seven and cut four sides at the Victor recording studios here. Sides were Nothin' trom Nothin' ber?

Leaves Nothin', That's Life I Guess, On the Wrong Side of You and But I Do Mind If You

Don't.

Eyebrow raising angle of the date was that the gal vocalist was Hannah Williams. Remember?

On the date were Charlie Shavers, trumpet; Boomie Rich-Bauer, guitar, and Teddy Wilson, piano.

## Stitt at Jump Town

Chicago—Sonny Stitt, young be-bop altoist, has been working recent week-ends at Jump Town nitery. Spot uses name jazzmen for Thursday night jam sessions, has featured Jimmy McPartland, Gene Ammons, Gayle Brockman, Miles Davis, Mel Henke, Stitt and others.

George Davis' quartet and vo-calist Jackie Cain continue.

## **McVeaOpensAnother**

Hollywood—Jack McVea and ork signed to do their "Open the Door" routine in a Monogram picture entitled Sergeant Brown. The band was slated to report to studio around March 1, will leave on one-niters thereafter.

## Courier Has Jazz Concert

New York—A midnight jazz concert, featuring the winners of the fourth annual band popularity contest conducted by the Pittsburgh Courier, leading Negro newspaper, has been skedded for Saturday night (15) at Carnegie hall here.

The concert, proceeds of which will be divided among worthwhile charitable organizations, white and colored, will spotlight top band winner Lionel Hampton, runner up Count Basie, top gal vocalist Ella Fitzgerald, king male chanter Billy Eckstine, and others.

Top band winner following Hampton and Basie was Stan Kenton, the only white band to finish in the top ten. Only other white musiclans to finish in the money were Tommy Dorsey and Benny Goodman, who finished first on trombone and clarinet.



Rupert Lord Invader Grant won his court battle against Jerri Sullavan, Paul Baron and Maurey Amsterdam over title to Rum And Coca-Cola by decision of the federal court. The judge ruled that the appropriation of the song was "deliberate and intentional". The defendants will appeal the case... MGM has refused permission to Lena Horne to work at the Latin Quarter in Manhattan.

Rumors that Stillman Pond, backer of the Boyd Racburn band, was pulling out because of lack of funds, were just that. He went to the west coast to transfer assets and the west coast to transfer assets and make ready cash more accessible. Raeburn leaves Vanity Fair club on Broadway today (March 12) to play one-niters . . . Harry Lim launches a series of midnight Saturday concerts at Town Hall in NYC on March 22.

Don Ewell, pianist with the Bunk Johnson band in New York and Chicago appearances, is in a New Orleans hospital recovering from slashed wrists in an alleged suicide attempt . . . Freddy Robbins, the Gotham disc jockey, and his wife are preparing for the stork . . . Joe Wolfson is now head of theater band booking at William Morris, replacing Milton Berger, who joined Warners.

Noble Sissle, the band leader, obtained a divorce in Albany from Ethel Watkins, the former Cotton Club lovely, after six years . . . Ted Lewis had a breakfast fight with a waiter in his room at a Chicago hotel. The leader is suing the hotel for \$100,000 and the waiter is suing him for \$5,000. It all started over the butter . . . Bob Laine, pianist and now a citizen, has returned to visit kin in Sweden after 17 years.

Mary Ann McCall is singing in the Rose Room of the Grant hotel in San Diego. Says she is tired of the road, but it could be a persuasive husband, too . . . Duke Ellington will get 15 grand for a 10 day engagement in Havana starting March 22, plus transportation, of course . . . Signature is pulling back all the Walter Brown platters on Open The Door because all networks have banned its lyrics.

The Wagner Trio at the Graemere hotel in Chicago has an ABC network shot six nights a week and would be a good novelty bet for any record company ... It took 15 mounted cops two hours to quell an outside riot at the Paradise theater in Detroit, when patrons inside continued to dig Dizzy Gillesple and wouldn't leave ... Raymond Scott says he had a genuine inspiration for his latest tune, which is titled I Choked Her Till She Said I Love You!

# NECK SAVER

THERE'S NO JAR when you hitch your alto or tenor to this new Micro sax strap! The neckpiece is made of a special plastic that gives - just the right amount of "give" to ease the weight of the instrument. Keeps your collar clean, too, because it's perspiration proof. Ask for the new Micro Shockproof strap at your dealers today.

Only \$100 for the

MICRO Shockproof SAX STRAP

EASIEST BLOWING of straight mutes, the "Shastock Plastic" gives you a clear, crisp quality all of its own throughout the

entire register. It's a new kind of mute; a one piece, scientifically designed mute of gleaming black or white plastic. Try one today at your dealer's. You'll spot it quickly as the classiest looking mute you ever saw!

Only \$250 for the

MICRO Plastic MUTE





# Sympho Slugfests Not For

# Longhair Scraps Put Even The Dorseys To Shame Rodzinski and the New York Philharmonic Symphony, with that worthy resigning next that the New York Philharmonic Symphony, with that worthy resigning next that the New York Philharmonic Symphony, with that worthy resigning next that the New York Philharmonic Symphony, with that worthy resigning next that worthy resigning ne The Dorseys To Shame

By MICHAEL LEVIN

New York-Every so often the New York Times will look down in lofty amazement and comment on the scurrying frenzies of the jazz world, mutter comfortingly about the peaceable climes of Carnegie Hall and go back to dignified

well, fellow reprobates, the picture that the Carnegie Hall crew has presented in the last three weeks makes the worst Dorsey brothers the skirmish between Artur

#### Hot Charges Fly

Both sides flung some hot harges around, Rodzinski Both sides hung some not charges around, Rodzinski charging that manager Arthur Judson was a dictator who tried to run the orchestra as well as book in only artists from his agency, Columbia Concerts.

agency, Columbia Concerts.

Ward French, a Judson exec, replied that these were "plain lies . . . silly" and added in a handsome smash below the belt that Mr. Rodzinski owed thanks to the group who had made it possible for him "to come over here from Poland and in a short span of time, earn the handsome sum approximating \$100,000 a year."

The NYC end of the skirmish came when Rodzinski departed for Chicago, to head the sym-phony ork there.

#### Files Suit for Libel

Meanwhile Serge Koussevitsky, famed conductor of the Boston Symphony, won a preliminary stay against distribution of a biography about him, written by ex-Boston music critic Moses Smith and published by David Ewen, another critic, through Allen, Towne and Heathe Inc.

with Columbia records for the recording of complete operas from the stage of the Met itself,

from the stage of the Met itself, two each year.
Victor, in a press release dated the next day, announced plans for a series of recordings of full length operas by leading singers of the Metropolitan, with specially assembled orchestra and chorus. First stating that the project had been under consideration for many months, Victor listed its stars under contract and pointedly added the conductors also under its dog and padlock.

### Krueger-Szell Scrap

Real blow-off of the month though came when Karl Krueger, conductor of the Detroit symphony orchestra, accused George Szell, conductor of the Cleveland orchestra, of "intentional deception" in offering a post to Josef Gingold, concert master for the Detroit organization.

It seems that while Szell was guesting with the Detroit organization, he made Gingold an offer which that violinist accepted. Henry Reichhold, the Detroit symphony's millionaire manager, in a letter discussing the situation pointed out that every guest conductor that had led the symphony had come from the Judson agency (yup, he's back in it) and that he considered the raiding tactics highly improper.

Ewen, another critic, through Allen, Towne and Heathe Inc.

Filing suit for \$500,000 libel, Koussevitsky claimed the book falsely and wrongfully portrayed his life. His attorneys even tried to prevent publication of advance reviews in the NYC newspapers, who, however gently pointed out that they too had civil rights.

Then the Metropolitan Opera announced that it had signed Smote Low Blow

Krueger smote the lowest when the tacked on "Possibly some European conductors (Szell is a Czech), to whom the United states have given opportunity and prosperity unimagined in the countries of their origins, have enough time to have adjusted themselves to the ethical climate of our country."

Szell in the meantime was in trouble with the Cleveland orchestra, which he heads. The Cleveland Press, in a badly written editorial, accused him of "ripping up the personnel of the orchestra" ... "wrecking these human values" ... "tuning up for perfection." orchestra" . . "wre human values" for perfection."

## Consider Resigning

The Beat also learned from its own impeachable sources that members of the Cleveland group were holding meetings and considering resigning in whole sections, since Szell had fired the concert master and principals of several important sections.

several important sections.

Payoff to the whole mess was that other players he had hired to join the orchestra wouldn't do so because they heard through the grapevine (6/8 version) that Rodzinski was raiding the orchestra of personnel to join him in Chicago, having directed the Cleveland unit himself before going to New York, and they didn't want to join an orchestra riddled with replacements.

Our suggestion to all these guys

Our suggestion to all these guys is to join Kostelanetz. The work's easier, the hours shorter and the gin rummy better.

## **Debut Spots Tied Up**

One story of really serious import with regard to Arthur Judson's far-flung enterprises remains to be checked. According to information given to the Beat from several sources, by next year Carnegie Hall and Town Hall, most important debut spots in NYC and the country, will be closed to all except those artists managed by a small group of concert impresarios.

If this is so, it will make any of

If this is so, it will make any of Jules Stein's stunts at MCA look like very small potatoes. Octapusopoly is the only word for it—if it is true.

# Kenton Crew On Back-Breaking Trek

New York-Probably the most traveled big band in the country, the Stan Kenton crew took off last week after the Avodon date on a back-breaking trek that will take the tall pianist and his brood as far up the west coast as Vancouver,

Canada, then hack down through California, Texas, Louisiana, In-diana, Alabama, Tennessee, Mary-land, Virginia, Pennsylvania, and weeks at Frank Dailey's Meadow-

ELKHART, INDIANA

brook, May 16.

Today and tomorrow the band plays the Palais Royale, Portland, and for the next week will spin through Washington with its first stop at Seattle on Friday.

day.
On two Texas college dates.
University of Texas and A. and
M. College of Texas, April 11 and
12, the band will get \$5,500 for
each date—the largest sum ever
paid the band for on a school engagement.

## Majestic Orks Take Over Spot

New York—Wish we could figure out some mysterious behind-scenes explanation. But it's simply a coincidence that three bands appearing consecutively at the Meadowbrook, N. J. dance spot, are all Majestic record artists.

The three are Louis Prima

The three are Louis Prima (closed March 3), Ray McKinley (current) and Eddy Howard (March 17).

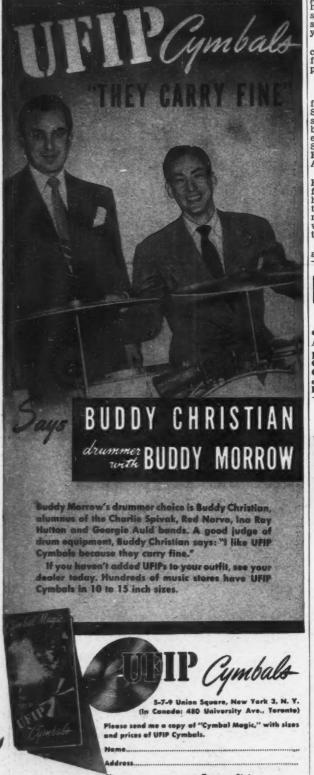
## Welk Breaks 18-Year **Old Record in Joliet**

Joliet, Ill.—Lawrence Welk, on a midwestern theater and one-niter tour, broke an 18-year-old house record at the Rialto thea-ter here on a one-day stand. Coming in on Ash Wednesday, usually a poor theater day, Welk rung up a hefty \$3,864 gross. Band is currently at Bill Green's Casino, Willock, Pa.

## **Pans Panners**

BY ARTISTS

New York—Harper's Magazine has run two articles by Ernest Borneman on jazz and its critics, emphazising the bitter personal differences between some of the music writers. No Beat staffers were be-bopped by the pan.



PRESS-TIME NOTE

Buddy Christian has joined Ray McKinley and his orchestra.

FAMOUS BUESCHER STARS BETTY MURPHY and ELEANOR SMITH WITH GEORGE BIRD'S Majorettes
Musical Majorettes Win, lose or draw, the day is brighter for Cleveland "Browns" football fans when George Bird's unique all-girl marching band takes the field.

Seasoned musicians, these two lovelies are both Buescher boosters. Betty Murphy says of her Buescher trumpet, "For a free, easy, mellow tone, I'll take a Buescher instrument. I find they withstand hard, rough treatment, too." And Eleanor Smith is just as proud of her Buescher sax, with which she leads her section. 00'8 BUESCHER BAND INST. CO.

RECORD Joe Z repertoir Ayres as director. director.
made ass
tor of Vic
partment
Steve Sh
race and
Cooley is
tion to t.
David J. sales man

ernment
a directo
Mike Con
ca's publ
Tony M
for Victor
cut with I
remaining
Dusty Fl
door and
pact pact . . . . T Cosmo to Sachs of

ernment

west coast Songwid do has sit L. A. . . Ping his b Apollo in With Cost ton has Two albu Mercer I pop on Mith Sur Billy Da Ross, tr tenor; a who did Holiday Columb

ing actu will be the recorded sides with I'm Ham I'm Hap PUBLISH

In San John Wo John Wo
000 suit
his form
Hudson I
he collat
Chalkin'
tions Hay
the thing
cold. Su
counting
The me

Argyle and is seeking counting Broadcast Broadcast
of Criteri
Train, cli
put out a
Upon
complain
music h
ASCAP.
the socie been used funds fro

n conne

Firm had vember.
Change
Tanz resig
Harmsite Harmsite
Ted Peri
Danny Co
the Califo
now head
Goodhart posers po nual mus Tarr for

STUFF Eddie the Cafe ave., New has added flackery

June . . . by Willia



#### RECORDS

RECORDS

Joe Zimanich, former ARA repertoire head, has joined Mitch Ayres as a Columbia recording director. . . Charles Greau was made assistant recording director of Victor's special record department. He will work with Steve Sholes on folk, hillbilly, race and blues records. . Spade Cooley is the latest Victor addition to this special category. . David J. Finn is the new general sales manager of Victor. . . Isidor Lubin, top statistician and government official, has been elected a director of Decca records. . . Mike Connors is set to open Decca's public relations office.

Tony Martin, who left Mercury for Victor, has agreed to a royalty cut with Mercury in order that the remaining masters be released . . . Dusty Fletcher opened National's door and found a four year record pact . . . Tony Pastor switched from Cosmo to Columbia . . . Manie Sachs of Columbia has gone to the west coast to re-sign Frank Sinatra. Songwriter Dennis D. Fernando has started Starlit records in L. A. . . Pete Johnson is now play-

west coast to re-sign Frank Sinatra. Songwriter Dennis D. Fernando has started Starlit records in L. A... Pete Johnson is now playing his boogie woogie plano with Apollo instead of National. ... With Cosmo inactive, Larry Clinton has moved over to Rainbow. Two albums are in the offing. ... Mercer Ellington, formerly with pop on Musicraft, is now waxing with Sunset. First platters have Billy Daniels on vocals; Candy Ross, trombone; Morris Lane, tenor; and Luther Henderson, who did some of the Beggar's Holiday music, plano.

Columbia will record two operas a year directly from the stage of the Metropolitan, though not during actual performances. These will be the first full length operas recorded . . Anita O'Day's first sides with Signature are Sometimes I'm Happy, Ace in the Hole and two original blues, as yet untitled.

## PUBLISHERS

In San Francisco, songwriter John Wolfe recently filed a \$50,000 suit against Clancy Hayes, his former associate, and the Hudson music firm alleging that he collaborated on Huggin' and Chalkin' and that after alterations Hayes and the firm pubbed the thing leaving him out in the cold. Suit also calls for an accounting of the royalties.

The music publishing subsids of Paramount have moved their offices off the lot and into new location at Argyle and Selma. . . Criterion is seeking an injunction and accounting against Embassy and Broadcast for alleged infringement of Criterion's Ridin' on the Gravy Train, claiming it was traced and put out as The Moment I Met You.

Upon recommendation of the complaint committee, Gordon music has been expelled from ASCAP. Complaint stated that the society's name and seal had been used by Gordon in soliciting funds from amateur song writers in connection with the pub biz. Firm had been warned last November.

Changes at Encore have Irving

vember.
Changes at Encore have Irving Changes at Encore have Irving Tanz resigning as pro. mgr. and ex-Harmsite Jay Mayer taking over. Ted Persons is in from Mutual. Danny Cameron stays in charge of the California office. Irving Ullman now heads the Chi staff. . . . Al Goodhart emceed the pop composers part of WNYC's eighth annual music festival. And Florence Tarr for the serious penners.

Eddie Durham's band is now at the Cafe Superior, 188 Belmont ave., Newark . . . Jim McCarthy has added the Three Blazers to his flackery duties . . . Jack Wollack has opened a booking office at 150 W. 49th St., N. Y. . . . . Frank Sinatra will quit the Old Gold show in June . . . Al Jolson will be booked by William Morris.

## **Teaching Fiddle To Venuti**



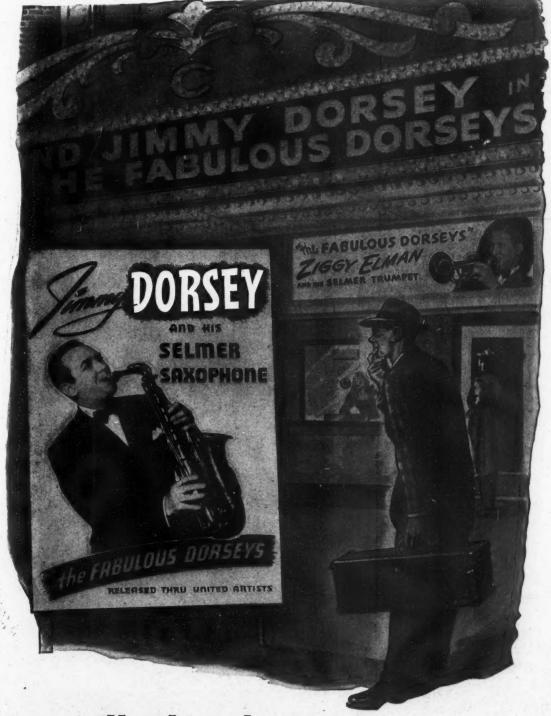
Hollywood—That's what it says here, Jack Carson and Dennis Morgan, two of movie musicdom's most avid fans, are giving tips to Joe Venuti on how to play the darn thing. Jack and Dennis must be nuts, or else Ray Heindorf, music director for Warners, has blown his top. He just hired Joe to play some extra special fiddle sequences, backed by an all-star group, in Two Guys From Texas.

## Musician Wins \$35,000 Piracy Verdict Against Columbia Broadcasting

Hollywood-For what is believed to be the first time on rec ord a plaintiff won a major piracy suit against a radio network as Jack Stanley, orchestra leader, was awarded a verdict of as Jack Stanley, orchestra leader, was awarded \$35,000 against the Columbia Broadcasting System by a jury in apperior court here before Judge

Vaughan in Chicago

Chicago—Rhumboogie, south side hot spot, has been connecting with jazz names since champ Joe Louis took over the financial backing. Opening March 21 will be Sarah Vaughan and Slam Stewart's trio, in for four weeks. Previous attractions have been Johnny Moore's Three Blazers, and Erskine Hawkins. Count Basie may come in during May.



you'll play better with a Selmer

H. & A. SELMER INC., ELKHART, INDIANA

Chicago,

plans to short" (w tion) is t Open The idea of movie til surge. Fo (reviewed have con Alone, S Irish Ros Body and Dark and Dark and
All featur
way in the
Boyd is
signed in
short at the
ing no on
been info
Brooks,
boogie we
Polonaise
out-sold
the coast, the coast, RKO's V

those who may we thing to Welch, nitery che part in A Bees.
Leith
man, wh
the ill-st
of Leith is writing Memory Goulding Edge, whing as a the prince score of melody hopop song don and Lois B featured been sign

been sign in the E entine, best way is to sin in line v Vaughn haustive tury-For so optin that he Birdwell paid prestock as

# Television Bogie Haunts Musicians LOS ANGELES

By CHARLES EMGE

Hollywood—Group of Local 47 musicians, whose leaders have long been at odds with AFM heads on the union's policy on phonograph records and the problem which, it is said, will grow out of their uncontrolled use as unemployment becomes

Members of the bloc campaigning for restriction on use of records point out that in motion pictures the musicians seen on the screen seldom do the actual playing; they are generally "dummies" with sufficient musical ability (and it doesn't take much) to synchronize their action to the sound track.

More significant is the fact that it has been proven conclusively in

wout of their uncontrolled use as unemployment becomes re widespread (it is already apaching the "panie" stage in the see field here) is much connect over television.

Members of the bloc campaign—for restriction on use of recast point out that in motion tures the musicians seen on screen seldom do the actual ying; they are generally immies" with sufficient mula ability (and it doesn't take ich) to synchronize their actual playing so well that "Two notable (but by no means or pre-examples were the performances of John Garfield in Humor-esque (recordings by Isaac Stern) and Cornel Wilde in A Song to Remember (recordings by Jose liturbi.

In television, where the visual image is as yet not nearly as sharp as on the motion picture screen, the trick would be even easier to accomplish.

build all sorts of television productions around music already recorded on conventional phonograph platters and other mediums. There is no law against it. Leaders of the "anti-record" bloc here hold that AFM's present policy in dealing with the recording situation has been wrong from the start in that the union has failed to establish by legal means a musician's right to control the sale (and continuous resale) of his recorded performance. They contend that AFM's collection of a so-called "royalty" from record manufacturers is completely ineffective as far as an ultimate solution is concerned.

Hallywood Regge Caranavard.

In television, where the visual image is as yet not nearly as sharp as on the motion picture screen, the trick would be even easier to accomplish.

It would be a simple matter to

\* Cheerful

Hollywood — Keynote record company, which opened head-quarters with considerable fan-fare some months ago, has closed the office and will dispose of the pressing plant it maintained here.

Eddie Laguna, manager of Keynote's west coast office said

here.
Eddie Laguna, manager of Keynote's west coast office, said he would continue to supervise distribution of Keynote records from here until further notice. Decision by Eric Bernay, head of Keynote, to close the office was simply because sales here were insufficient to justify continuance.

Down Beat covers the music news from coast to coast.

and the case of the ....

Billy Berg, in an all-out effort to cinch the title of Hollywood's "Dr. Jazz", has added the Erroll Garner Trio, including the unexcelled Red Callender on bass and Harold West on drums, to the line-up at his Vine St. hottery, which already had the Gerald Wilson combo plus solo performers Harry (Hipster) Gibson, Tim mie Rogers and Mabel Scott (the new Tiny Brown Trio, which came in with departure of Louis Jordan's boys, was not held over—and fast!). On Sunday afternoons Berg has been presenting Charlie Parker, backed by the Garner unit, in contrast with Pete Daily's Chicagoans in a "battle of old and new".

in a "battle of old and new".

The spotlight is also on the unpretentious little Hi De Ho Club, well down Western Ave. way, which was scheduled to install Howard McChee, with Parker back in his line-up, following Nappy LaMare's group Feb. 28. Others slated to be with the McChee unit, all be-boy stars, were Roy Porter, drams; Addison Farmer, bass; Hampton Hawes, piano. . . . Pee Wee Hunt's dixieland music got the nod to replace the Teagarden boys at the Susie-Q.

Susie-Q.

The Streets of Paris, once one of Hollywood Blvd.'s leading hotspots, is down to a solo planist, Bob Storm. (Possibly too much competition from Mike Riley and his madmen of music at Mike's spot, almost across the street).

At this scribbling Glenn Billingsley was shopping for an attraction to follow the Page Cavanaugh Trio at his Bocage Room. He should give ear to the Johnny White Quartet, which has been doing the "off-night" stint at Anita O'Day's Swanee Inn.

Paul Howard combo closed at Virginia's (Eagle Rock Blvd.), bringing to an end a stand that lasted seven years, two months, two weeks, according to Paul, who is financial secretary of Local 767.

Name Notings

Desi Arnaz drew the Avodon assignment as spot curtailed operations to Friday, Saturday, Sunday stretch. . . Les Brown, now definitely set to follow Vaughn Monroe at Palladium March 18, had new band in rehearsal here. . . Pinky Tomlin band appears to be sitting solidly at Tom Breneman's Hollywood Restaurant (it's Pinky's first Hollywood appearance).

Alvino Rev back to the coast in

Alvino Rey back to the coast in April with a stand at the Aragon starting April 25 (he'll shake up his band on his return from the cast)... Dick Mulholland and new band handling the week-end stint at the Trianon, with the Trianon's boss, Horace Heidt, very enthusiastic about Mulholland's prospects.

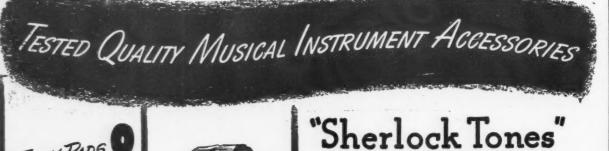
Chuy Reyes band back in town and sharing stand at Mocambo with Eddie Oliver. . . D'Varga (Johnny Anderson in the union directory) was signed to open March 7 at the Club Stanley. Johnny, who started here as a solo planist, is now carrying an eight-piece combo. . . . Cugat went into Ciro's Feb. 28.

## Behind the Bandstand

Local scribes (or typesetters) are still confusing Ziggy Elmer, the young sliphorn star, with Ziggy Elman (watch it, typesetter, or we'll be in a mix-up, too.)
. . . Ted (Lamplighter) Yerxa, Daily News columnist, plattery operator and ad salesman, who has been beset with many problems of late, took his troubles into a North Hollywood sanitarium for a rest cure.

## **Larry Jurick Home**

Seattle—Larry Jurick, known local tenorist, has returned to the northwest and recently was featured on Norm Bobrow's Northwest Jazz series. Jurick was spotlighted with the Frank Sugia quartet and the Gerald Wiggins trio. Sugia is the ace accordionist in this area.



TONEX PADS Give livelier tone, more volume, and st longer. Specify ToneX Pads on

your next sax or

clarinet overhaul!



## MAGNITONE LIGATURE

teeds last longer, play better hith a non-pressure Magni-tone agature. One size adjusts to fit larinet, alto sax or tenor sax.



nd for orctly. Each . . \$295

(B1.30 per carrying carton of

PORTA-LIGHT ight fits Posts-Desk and other stands, with cord and hulb . . . \$225



Valve - Slide - Key - Bere
Aircraft formula. Speeds up action
of valves and slides, Reduces
wear. Will not gum or corrode.
Bore oil prevents water
penetration. Per bottle





ceps tuning slides, cork joints, ute and piccole heads working mooth as silk. Use it like a cray-



LIFETIME FACING

Gives a lifetime of



## Goldentone

Combination for Clarinet, to Sax, Tener Sax me Plastic Mouthpiece (white or black), Goldentone Plastic Reed, and Magni-Tone Ligature, factory-matched for perfect performance. from \$4.95

GOLDENTONE PLASTIC REED Add more zip to your tone—switch to Goldentone! Makes doubling easier, too, because it's always ready to play without wetting. Boosts your volume up 30%. Real eash savings because Goldentone is guaranteed for one full year! In 6 carefully graded strengths.

"An exceptionally easy

piece of sleuthing, my dear

H. & A. SELMER, INC. . ELKHART, IND.

Whatsit. Only two clues were available for my attempt to locate this man—the fact that he

played saxophone and clarinet and that he used a Goldentone Plastic Reed. Finding him was absolutely

elementary—a routine job. I looked up all the orches-tras in town and watched for a player with an excep-

tional tone and a happy relaxed facial expression!

And here he is—a man with no reed worries!

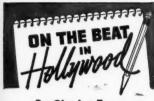
Amazing article, that Goldentone Reed!"

SOLD BY LEADING MUSIC DEALERS EVERYWHERE

# Rimsky-Korsakoff Gets **Light Going Over In Pic**

By CHARLES EMGE

Song of Scheherazade, Universal's tale of Rimsky-Korsakoff, the Russian sailor-composer, is closer to a burlesque than a biography but the lightness of the approach is the picture's saving feature. For those who don't take their movies too seriously it supplies passable entertainment. The main fact on which the story is based, that Rimsky-Korsakoff was a sailor in the Russian navy and wrote much of his music during the period, is



By Charles Emge

Jack Leonard, the ex-Tommy Jack Leonard, the ex-Tommy Dorsey singer, who is being groomed for stardom at Columbia, has been given his first starring assignment. He'll be a singing cowboy in Swing the Western Way!... Sir Lancelot, the Calypso singer, will do an interesting musical sequence in a prison scene in a forthcoming Mark Hellinger production, Brute Force.

Scene In a forthcoming Mark Hellinger production, Brute Force.

Stan Kenton completed a two-reeler for Columbia, which gave Kenton three days on the stint. Most studios do musical shorts in one day, recording the music in the morning and shooting the picture in the afternoon. . . Benay Venuta, who starred as a singer in many Broadway shows, will be seen in a "straight" role, strictly as an actress, in the Eagle-Lion production Repeat Performance (it's all a mystery to Benay, too).

Fleischer Enterprises, which plans to revive the "singing short" (with audience participation) is teeing off the series with Open The Door, Richard. . . . The idea of utilizing song titles as movie titles, is in a heavy upsurge. Following The Man I Love (reviewed in previous issue) we have coming out soon I Walk Alone, Song of Love, My Wild Irish Rose, If You Knew Susie, Body and Soul, Dancing In The Dark and probably a few others. All feature the title song in some way in the picture.

Boyd Raeburn was reported signed in New York for a musical short at Columbia, but at this writing no one at the studio here had been informed about it. . . . Hadda Brooks, the singer-pianist whose boogie weogie version of Chopin's Polonaise (Modern Music label) has out-sold conventional versions on the coast, will be seen and heard in PACN: Veintier 1047

Polonaise (Modern Music label) has out-sold conventional versions on the coast, will be seen and heard in RKO's Varieties of 1947—and for those who have never seen Hadda may we say that Hadda is something to see, too. . . . Emma Lou Welch, rising young Hollywood nitery chirp, will be seen in a bit part in MGM's The Birds and the Bees.

Lith Stewars the redic wasse.

nutery chip, will be seen in a bit part in McM's The Birds and the Bees.

Leith Stevens, the radio music man, whose last movie chore was the ill-starred (through no fault of Leith's) RKOpus Syncopating, is writing special music for RKO's Memory of Love. . . . Edmund Goulding, director of The Razor's Edge, who patters with music writing as a hobby, contributed one of the principal themes to the underscore of The Razor's Edge. The melody has been worked up into a pop song with lyrics by Mack Gordon and published as Mamselle.

Lois Butler, 14-year-old singer featured on Capitol records, has been signed for the principal role in the Eagle-Lion picture, Clementine, proving again that the best way to break into the movies is to sing your way in. . . And, in line with this, we report that Vaughn Monroe was given exhaustive screen tests at 20th Century-Fox recently. Outcome not revealed to date, but Vaughn is so optimistic about his chances that he has engaged Russell Birdwell, moviedom's highest paid press agent, to boost his stock as a picture prospect.



New York—Disc records has inaugurated a new Ethnic Series, which will feature albums of authentic folk music from Haiti, Cuba, Russia, Ethiopia and other musically "neglected" points. All recording will be done "on location."

titled Navy March which is used very effectively as a background theme for Brian Donlevy in his role of the hard-boiled sea captain, and a thing called Gypsy Song taken from the rarely played Antar Symphony.

Tricky Scoring Job

Erno Neufeld, concertmaster of the Universal staff orchestra, recorded the violin solo passages which appear to be played by Jean Plerre Aumont (Korsakoff on the screen), providing an excellent musical performance under difficult circumstances, such as motion picture musiclans frequently have to meet and of

which they have to make the best. For some reason Aumont's photographed track failed to match sufficiently the pre-recorded sound tracks and Neufeld drew the tricky task of recording the music after the picture had been shot, which means he was forced to make his music fit Aumont's visual track—as far as possible. mont's



"My new GRETSCH BROADKASTERS are the most satis-

factory drums I ever played." Rated by competent critics in the drum world as a fine technician, an ingenious soloist and outstanding "section man", Dick has gone for the "King of Drums" in a big way. His superb Columbia recordings of "High on a Windy Trumpet", "Bizet Has His Day", and "Lovers Leap and Leap Frog" stamp him as a mighty well schooled drummer with a style of real distinction.

Gretsch Gladstone and Gretsch Broadkaster Drums, with their plus performance, their quick response to professional touch and reserve of power, are the choice of scores of name band drummers. Now entering its 64th year, America's oldest drum house embodies all the skills and "know how" gained in the past. This together with the latest scientific improvements and the Gretsch Guarantee is your assurance of the utmost in performance and dependability. Always look for the Gretsch name plate when you buy.

> Ask your dealer to show you our new postwar equipment, or if you don't find Gretsch Drums on display in your town, write us direct.



## **GUARANTEED FOR LIFE...**

The customary method of building drum shells and hoops utilizes prefabricated bent panel single lap construction. But Gretsch's exclusive custom-built method specifies molded lamination! Here's the difference: ply-by-ply construction, built up in final form, with three individual laps staggered 120 degrees throughout the perimeter, then molded to perfect round by heat and tremendous pressure. Here's the result: the lightest, strongest, most perfectly shaped shells and hoops in the world! Guaranteed to bold perfect round—throughout the life of the instrument.

Insist on this Guarantee When You Buy

60 Broadway, Brooklyn 11, N. Y.

The FRED. GRETSCH Mig. Co.

718 Sa. Wabash Ave., Chicago 4, Ill.



GLENN BURRS, Publisher

NED E. WILLIAMS, Managing Ed.

203 NORTH WABASH, CHICAGO, (1), ILL-ANDOVER 1612

BUSINESS DEPARTMENT

ED. W. PARO, Advertising Manager ROBERTA V. PETERS, Audito FRANK W. MILES, Circulation Manager

EDITORIAL DEPARTMENT
Chicago Staff: DON C. HAYNES, SHARON PEASE, GEORGE HOEFER

New York Staff: MICHAEL LEVIN, BILL GOTTLIEB, EDDIE RONAN, DOROTHY BROWN, 2415 RKO Bldg., Rockefeller Center, New York, 20, N. Y.—Circle 7-4131

Los Angeles Staff: CHARLIE EMGE-1038 W. 65 Street, Los Angeles 44, Calif. cription Rates: \$5 per year in advance. Same price to all parts of the world. Special Military Rate, \$4 per year.



MEMBER OF AUDIT BUREAU OF CIRCULATIONS

# Jockeys -- Leeches Or Benefactors?

More than a decade ago, back in the 'thirties, a bright young operator named Martin Block was master-minding a record program over WNEW, a comparatively new radio station in New York. He called his air show the Make Believe Ballroom and he opened and closed it twice daily with a recording by Clyde McCoy of Sugar Blues.

The McCoy band, which had played only the midwest and south up to that time, mostly location jobs, was taken east by its bookers that year and it became a very hot piece of merchandise indeed. There is little doubt but that the value of the attraction in that territory was enhanced by the daily plugs on WNEW.

Since then platter spinners or disc jockeys have sprung up all over the place. Almost every station, even the network affiliates, has one or two, and many of the independents seem to have almost nothing else but. Are they the allies or the enemies of the next seem. enemies of the musician?

Local 10 of Chicago, in a move which may presage a national one, has banned the guest appearance of all federation members on radio broadcasts, commercial or sustaining, except as working musicians for scale with their bands or their instruments. There is much talk, but nothing official yet, about an identical ruling in Los Angeles.

This will not put the disc jockeys out of business. They will still have their record libraries. It will prevent them from building up and exploiting themselves and their shows by inviting name leaders and famous sidemen as guests on their stanzas to give out with interviews and discuss their latest platters. It reflects the apparent sentiment on the part of union officials that nothing that happens to a disc jockey could be too hed

The ruling, if it is made national, also would prevent band leaders from romancing individual record spinners by drop-ing in on their shows in the various towns which they visit. Most band leaders today rely upon exploitation of their records, rather than upon remote broadcasts over the radio, to build their names and their draw (see quotes from Kenton, McKinley, Monroe and Castle in the Posin' column of the February 12 Beat).

The case against the disc jockeys seems to be this:

(1) They borrow the best music of the best bands and sings to sell Finkelstein's Furniture or Shapiro's Shoes locally, collect cash for same and pay nothing to the men who made the music originally. This means little in isolated instances, because the amount of loot involved is not phenomenal, but multiplied by hundreds of identical programs across the country it bed mes an iten

(2) They climb on the band wagon to assure themselves of listeners by spinning only the hit tunes by bands which already have acquired name value and thus don't benefit as much from the plug as would a deserving but lesser known

(3) They exercise poor taste and judgment in selection of platters to play (hip jockeys like Fred Robbins of New York and Dave Garroway of Chicago are the exception rather than the rule) and are likely to spin a TD recording with Sinatra singing or Connie Haines chirping with no comment on the vintage.

(4) They frequently don't even purchase the records they lay, but rely on press agents for disc firms or individual ands to supply them.

In their favor is the impetus which they give to a band or to a song by familiarizing them to the listeners in their territory. Is it an even trade? It probably is to those band leaders who are making records and who have enough of a name to who are making records and who have enough of a name to land on the platter programs consistently. It means nothing to the sideman who helped cut the discs, unless he has a solo and the jockey happens to mention it.

## Eye Opener



Hollywood—Jack Stacy, tenor saxman formerly with both of the Dorseys, quaffs an eye-opener the morning after a jam session at the home of another studio sax player, Neely Plumb. The torso tumbler which he is using might qualify as an eye-opener, too. Neely made the snapshot.

## **Briskin Baby**



singing star on screen and rec-ords, poses with her husband, Ted Briskin, and their heiress, Lindsay Diane Briskin.

## AND DISCORDS

## **Bandmen Morals**

Chanute Field, Ill.

Chanute Field, Ill.
To the Editors:
Your editorial in the Feb. 12 issue is one of the finest you have put out yet. I am a teen-age musician who has advocated that to be a musician you don't have to be a bum. It is really revolting to go to a theater to see a band and instead all you see is a mob of half drunk bandsmen. I too have been told that fellow is nowhere if he doesn't blast tea.
Let's have more editorials ex-

Let's have more editorials ex-posing the immoral practices of the so-called modern jazz men. Cpl. Sanford Miller

## Louis Was Never Cut!

Louisville, Ky.

To the Editors:
George Hoefer's obit on Fate
Marable (Feb. 12) contains a
grave typographical error, in that
it reads: "Louis Armstrong was
always Fate Marable's boy and,
according to Fate, Louis was
carved on trumpet." This passage should read, of course:

Most union policies are tai-lored to fit the rank and file of the membership. The offils reason that name leaders will continue to build their names whether they are per-mitted to guest on platter spinning programs or not. And as for the jockeys?

Don't ask!

"Louis was never carved on trumpet."

As a matter of fact, it was this very statement of Fate's that led to a heated and acrimonious argument in the pages of Down Beat between a certain writer, who was upholding the virtues of cornetist Emmett Hardy, and myself. The critic had previousof cornetist Emmett Hardy, and myself. The critic had previously claimed (and he repeats the absurd fiction in a recent jazz book) that Hardy had "carved" Armstrong in a jam session. When I related this fanciful story to Fate (June, 1940), he replied unequivocally that no one ever cut Louis!

In justice to both Louis and Fate's memory—as his love for Armstrong was of the highest degree—I would appreciate your printing the correction. I am sure Hoefer has already called it to your attention. your attention

Robert B. Sales

## **Austin High Gang**

To the Editors: St. Louis, Mo. My opinion of Mezz Mezzrow's Realty The Blues is that it is a good book and much better than Condon's small-minded and inconsequential "review" of it in PM.

Mezzrow had a more vigorous and classical conception of jazz than most of the Austin boys. Throughout their conversation there was a recurrent strain of "we're better than most white musicians and that is enough." It was not enough for Milt. For long and crucial years they were essentially rebels against their phoney environment, and they remained rebels—not much more. They talked for hours about how terrible other white musicians were, and often the conversation got no further. musicians were, and often the conversation got no further. Milt's book abounds with the Chicago school's strutting contempt for tin-ear, corn and the Nichols plague—a feeling in which he fully shared. But it always seemed to me that the Austin boys got more satisfaction tin boys got more satisfaction out of their bitterness at Nichols out of their otterness at Michols than out of Milt's hymns of joy to Jimmy Noone. Their musical progress was authentic enough, but it had given them a superiority complex which for too long was their chief reason for living.

was their chief reason for living. It was not their fault. It was a matter of social and economic background. The Austin boys were white boys who were the unconscious artistic products of a social ruling class and who unconsciously expressed its philosophy; the virtue of self-conscious and condescending superiority and domineering know-how—a state of mind I have seldom if ever found among great colored players.

These boys came from a rather

colored players.

These boys came from a rather comfortable town where smalltime snobbery called the tune. With all their talent and intelligence they still had a provincial and childish smugness which no one could miss, and in their formative jazz-years their conversation fairly reeked with it. To put it mildly, it made them sluggish mentally and artistically, and slowed up their absorption of the colored idiom which, to Mezzrow, had already come alive in the glorious pattern of New Orleans jazz.

J. Knowles Robbins

J. Knowles Robbins

## Stereotyped Vocals

To the Editors:

Would like to applaud Bill Gottlieb's timely topic in Posin' Jan. 1, "Are young artists in the swing music field permitted to make the kind of music they themselves like".

themselves like".

I know a girl singer in a top band, who, when she started was in strong, controlled voice, and excellent on torchy type songs and classic. After "keeping up with the times" via singing coaches and forced by night club and hotel ballroom bookings to sing almost 100 percent pop tunes, her voice after two years no longer resembles its former quality, and her ballads are dull, uninteresting and hardly to be considered in the "fair" class.

More specifically is the case of



## **NEW NUMBERS**

MAY—A daughter to Mr. and Mrs. Billy May, Jan. 29, in Los Angeles. Dad is ar-ranger-conductor in Hollywood.

MORTON—A son to Mr. and Mrs. Arthur Morton, recently, in Hollywood. Dad is ar-ranger composer at Columbia.

JONES—A son, Carl Jr., to Mr. and Mrs. Carl Jones, recently, in Hollywood. Dad is first tenor and arranger with Delta Rhythm

#### TIED NOTES

BLOOM-COOPER—Bayard Bloom to Vel-a Cooper, former singer and mother of ongstress Donna Dae, recently, in Rutledge,

Pa.

MARTIN-REARDON — Freddy Martin, bandleader, rewed former wife Lillian Reardon, last month, in Hollywood.

BALOW-PAUL — Dick Balow, Anson Weeks saxist and vocalist, to Dolores Paul, ex-Ray Pearl, Bob Berkey and Weeks vocalist, last month, in Los Angeles.

CAUFFMAN-Stanley H. Cauffman, 66, nductor and composer, last month, in

GILMAN—Joseph Gilman, 65, owner of dilman's music shop, Bridgeport, Conn., last nonth, in Bridgeport.

month, in Bridgeport.

HOSOM—Jessie Hosom, 76. Detroit musician, recently, in Highland Park, Mich.

WILLIAMS—Ernest S. Williams, 66, exfert trumpeter with Philadelphia symph ork, recently, in Kingston, N. Y.

DeCOSTA—George De Costa, 48, night club singer, last month, in Chicago.

SANDERS—Mrs. Madeline Sanders, 49, wife of leader Joe Sanders, Feb. 20, in Chi-

JONES—Clifford "Snags" Jones, 47, New Orleans drummer, Jan. 31, in Chicago. CHATKIN—David Chatkin, 58, business manager of MGM music dept., last month, in Palm Springs, Cal

## LOST HARMONY

BAILEY—Pearl Bailey, night club singer, om her husband, last month, in Chicago. SISSLE—Noble Sissle, band leader, from Ethel Watkins Sissle, Feb. 21, in Albany, N. Y.

Perry Como, who in the past months has persistently attempt-ed to adopt the phrasing and singing personality of Bing Cros-

by.

In doing so, Como completely obliterates all traces of his own former clear phrased voice and the Crosby imitations are so glaringly apparent as to take your mind off what he is singing and make you listen for the next one. Crosby's voice, which has always been somewhat of a cross between a troubadour and a balladier, uses "ho" and "oh ho" a great deal, has always varied somewhat from the written melody, and often starts with his voice low and rises up to the first note of a tune phrase.

Besides making Como ridion.

Besides making Como ridicu-lous, I think it a shame that any-one with a quality voice should adopt an imitation which will in a short time ruin his own individual voice

Whoever is responsible for the destruction of good talent merely to follow a stereotyped sort of style is not only overlooking and killing a good bet, but is boring the public to death, and making greater numbers of the people indifferent to music.

Margaret Gilson

## Open Letter To BG

Chicago, Ill.

To the Editors:

To the Editors:

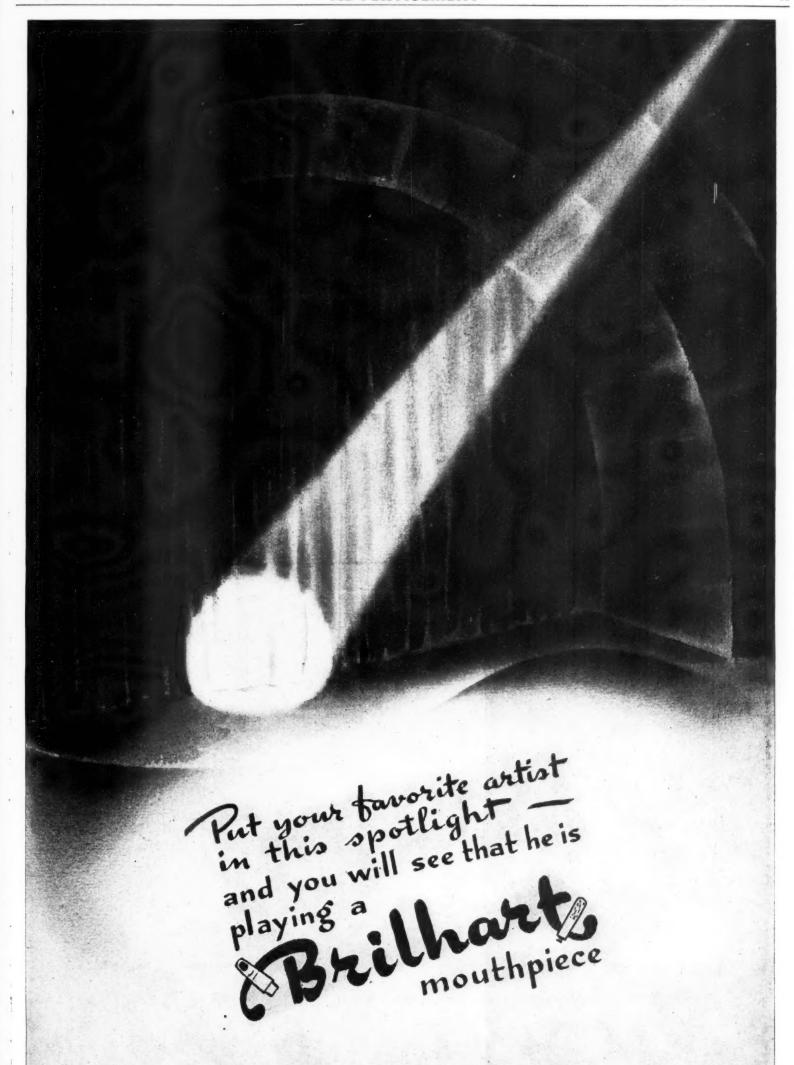
From the pages of the Beat I gather that Benny Goodman is the number one raging controversy of the moment. It would appear that BG, who has been a god to the jazz world for so long and perhaps the one guy who couldn't do wrong, has a band many claim unbelievably corny, and even his clarinet isn't what it once was. On the other hand, there are many BG admirers who still consider Goodman king, and long may he reign.

I never have been able to un-

I never have been able to un-Modulate to Page 26)







ARNOLD BRILHART LTD . BOX 31 . MINEOLA, N.Y.

R. CRAM & CO., New York City — exclusive export agents for all other foreign countries. • PEATE MUSICAL CO. of Montreal, Canada — exclusive export agents for Canada.

By GEORGE HOEFER, Jr.

To and serte ches Tonl pay Al

miter geles more per thin

To

amo men ques by clain legis

vagu

book "Tee ment

"Al Ager: over-all wise apprefiled The as p mem some have

is un leade inal on th

progr tione condi

Belg Issu Nev here mont

Bruss cudge jazz k And The

it is field

an e group Wri

origin sympl Help

his or

same

Ho Mann the R ed th

Signature Record prexy, Bob Thiele, has a long background in the field of jazz. It is not surprising therefore that he is using some ace instrumentalists on his studio dates. A recent Johnny Bothwell orchestra cutting session was made up of the following musicians: Jimmy Maxwell and Chris Griffin, trumpets; Toots Mondello, sax; Remo Palmieri, guitar; Dave Tough, drums; Chubby Jackson, bass, and others. Johnny Guarnieri has been playing piano on the Ray Bloch Signatures. The forthcoming new version of Rhapsody in Blue by Paul Whiteman on Signature will include in the band Bobby Hackett, George Wettling and Hank D'Amico.

Les Zacheis of Cedar Rapids feels that a record should be made of

A COLUMN FOR RECORD

## How Great A Jazzman **Was Bunny Berigan?**

There is a movement afoot to acclaim Bunny Berigan the greatest jazz trumpet. When death stilled his lips, Berigan joined Oliver, Ladnier and Beiderbecke to make the best known foursome of departed jazz trumpeter.

greatest jazz trumpet. When death stilled his lips, Berigan joined Oliver, Ladnier and Beiderbecke to make the best known foursome of departed Modern musicians have heard too little of Oliver and Ladnier to choose either as the greatest of all time, and they tend to prefer Bunny to Bix because the current emphasis is on solo trumpet rather than ensemble trumpet. Since we can judge by their recordings only, Berigan was certainly a greater soloist than Bix. Aside from the wonderful lead trumpet Bix played with his own dixieland recording groups, posterity has of him only his solos with Goldkette and Whiteman, all of which stand out because he was by far the best musician in either group, but all of which pale to comparative mediocrity when heard concurrently with solos of other great trumpet players.

The four most popular trumpeters of all time are Louis Armstrong, Beiderbecke, Berigan and Cootie Williams. Bunny must, then, compete with this trio for the mythical crown.

As Cootie is trademarked by his growl, Bunny is famed for

Whiteman. This was Bunny Berigan, then comparatively unknown to all but the men who had played with Kemp or Ben Pollack. Records are scarce, but some of us remember Kemp's broadcasts from the Blackhawk in Chicago and recall our enjoyment of Bunny's work.

#### Rollini, Own Ork Sides

Rollini, Own Ork Sides

On the Adrian Rollini I Raised My Hat and Sitting On A Log and the Ben Pollack Mn Kinda Love and On With The Dance, four sides with insipid vocalizations, the Berigan trumpet is sweet, lyric and virtuosity personified. With the same band that immortalized I Can't Get Started, Benny did Wearing Of The Green, A Study In Brown, Prisoner's Song, great swing numbers with his trumpet often improvising over the entire band.

With Benny Goodman, Bunny played on Blue Skies, Jingle Bells and Sometimes I'm Happy, and on the Victor jam session he was given one side, Honeysuckle Rose, backed by TD's Blues, just as the Metronome All Stars record had given him Blue Lou backed by Teagarden's Blues.

Not Dixie Man

## Not Dixie Man

Not Dixie Man

Although Berigan played often with the Chicago boys and many others, he never played in the dixieland tradition. When Pollack's musicians recorded a dixieland date, they used Jimmy McPartland or Wingy Manone. Neither Goodman nor Dorsey played dixie. Even his own band's Jazz Me Blues was just plain swing, albeit great swing. Since Berigan did not play ensemble trumpet the conclusion is obvious. Bunny was not a great ensemble trumpeter.

Bunny was, however, a great soloist. He played a legitimate horn like James and Elman, but he had the virtuosity of a white Armstrong, the versatility of a white Cootle.

Purists will prefer the vibrato

Armstrong, the versatility of a white Cootie.

Purists will prefer the vibrato of Louis in choosing an all time

## Here's Hugues



greatest and the vibrato of Muggsy Spanier in electing a white hope. If the "jazz intonation" is a factor, Bunny is outclassed by Cootie and Rex Stewart, Buck Clayton, Shirley Clay, Lips Page and Roy Eldridge.

If the dixieland ensemble is jazz, Bunnyis surpassed by Oliver, Beiderbecke, Mutt Carey, Bunk Johnson, Muggsy, Wingy and Yank Lawson. Remember, though, that he is equalled as a technician only by Cootie and surpassed as a virtuoso only by Louis.

If technique and virtuosity are

If technique and virtuosity are the only factors in jazz greatness, Bunny Berigan is the greatest trumpet.

-Richard G. Harrison

Paris—This recent photo of the French critic, Hugues Panas-sie, author of a couple of edi-tions of Le Jazz Hot, was snapped by Yannick Bruynoghe, an officer of the Belgian Jazz Club. Part of Panassie's famous record collection may be seen in the background.

# Wettling and Hank D'Amico. Les Zacheis of Cedar Rapids feels that a record should be made of the personnel on the Pee Wee Hunt Mirror sides. For posterity: Pee Wee Hunt, trombone and vocals; Frank Bruno, trumpet; Matty Matlock, clarinet; Carl Fischer, piano; Harvey Chernap, bass, and Glenn Waller, drums. Boris Rose miffed at the pub-Boris Rose, miffed at the publicity given re-issue efforts in the Hot Box, writes he has available many colectors items on vinylite. Some on a mysterious label called Eddie Condon. Write Rose at 211 East 15th st., New York City 3.

East 15th st., New York City 3.

Don Ivers calls attention to the existence of Gulf Coast Blues and Skeleton Jangle on Tournament Records by a group of Pasadena Junior College students who have been inspired by Kid Ory's New Orleans Jazz. The label lists "Bill Bailey", plano, who is actually Bob Rutherford, and a "Joaquin" on guitar, whose real name is Roger St. Helen.

The Hot Box of February 12

The Hot Box of February 12 mentioned that Don Murray did not have a sister. It has now been learned that he did; a lawyer's wife, Mrs. Homer Harris of Lincoln, Illinois.

## Where They Are

Howdy Quicksell, one-time banjoist with Jean Goldkette during the Bix-Trumbauer period, is in the insurance business in Saginaw, Mich... Albert Ammons, boogie woogie pianist, is now playing at The Red Moon Glamour Bar on 61st street in Chicago... Glover Compton, pianist once with Jimmie Noone, is now playing solo at the B&M Tap located on 43rd street, Chicago.

cago.

JAZZ CONCERTS: Charles Payne
Rogers writes that Philadelphia has
been having some great sessions in
the foyer of the Academy of Music
put on by Sam Price and the Jazz
Festival Society. Recently Sidney
Bechet, Wild Bill Davison, Georg
Brunis, Danny Alvin and Mezz
Mezsrow put on a bash that made
the rose drapes in the foyer curl up.

## Collector's Catalogue

Collector's Catalogue

David Bee, No. 2, 1585 W. 13th avenue, Vancouver, B.C., collects Ray Noble recordings and will trade many jazz classics on English labels for Noble Victors.

John P. Fox, 37, Oxford road, Harrow, Middlesex, England. Interested in Lu Watters, Kid Ory and Art Hodes.

W. H. Miller, 1403 E. Jefferson blvd, South Bend, Ind. Goodman instrumentals, Muggsy, Manone, Tatum, Teagarden, Mole, Ellington and Crosby. Will trade, sell and buy.

Joe Madison, 2825-34th avenue, San Francisco, Cal. Specializes in clarinet recordings. Has one hundred and fifty recordings of Tiger Rag.

Pte. Peter L. Palmer, c/o 40, Furze road, Thorpe, Norwich, Norfolk, England. Favorite band is Stan Kenton. Also likes Harry James, Tommy Dorsey, Woody Herman and the late Glenn Miller. Desires a pen pal.

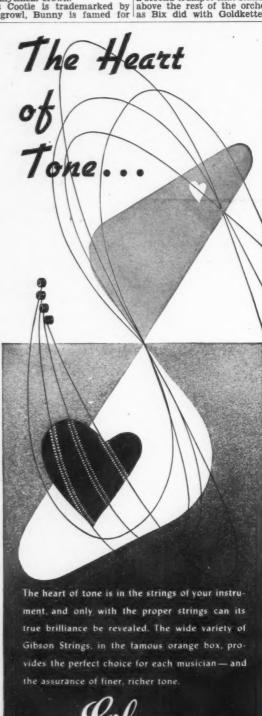
## NYC, Chi, L. A. Tops

Chicago—Membership of the three biggest locals of the AFM as reported to the June, 1946, convention was New York city, 24,686; Chicago, 10,975 and Los Angeles, 10,483.

# Signature Signs Anita O'Day

ELKHART, INDIANA





# Fined \$20,000 By Union! Local 47 Mum About

Los Angeles—Possibly the alltime high in fines has been handed down by Local 47 in a case involving the "Teen-Agers" orchestra and the orchestra's personal manager, Van Tonkins, himself a member of the union and a onetime bandleader.

Tonkins has been fined \$20,000 and held liable for \$3,156.09 assertedly due members of the orchestra. The charge on which Tonkins was fined was failing to pay union scale.

All of the engagements out of

pay union scale.

All of the engagements out of which the case grew were one-niters at distances from Los Angeles ranging from 25 miles and more, and for which the scale per man is a rather complicated thing based on the Local 47 scale plus extra pay based on mileage traveled, expenses and other factors.

Tonkins does not deny that the amount received by the bandsmen on the engagements in question was below that required by union regulations but he claims that the union scale and legislation covering it are so vague that musicians rarely receive the amount required. ceive the amount required.

### **GAC Statement**

Dick Webster, of GAC, the booking agency handling the "Teen-Agers," issued this statement:

"Teen-Agers," issued this statement:

"All dates booked for the 'Teen-Agers' by this office were at an over-all price sufficient to meet all union requirements, otherwise they would not have been approved (when contracts were filed in advance) by the union. The relations between Tonkins, as personal manager, and the members of the orchestra, is something of which we would have no knowledge."

The case of the "Teen-Agers" is unusual. The orchestra has no leader. Jimmy Higson, the nominal leader when the band was on the Hoagy Carmichael radio program last year, actually functioned only as a sort of "guest conductor" for the show. He did not work with the band on the

12 lid

me tte ess

m-is on

ne, kM hi-

rne has

azz ney org ezz ade

3th

ects will

ng-

ad. In-Ory

nan

ng-sell

nue, es in

un-iger

40.

ich, and arry

15

the AFM 1946, city, Los

## **Belgium Onyx Club** Issues Jazz Book

New York—The Onyx Club here having been burled several months ago, the Onyx Club of Brussels, Belgium, takes up the cudgels, issuing a new book on jazz by Jean David entitled Jazz And The Men Of Today.

The book's forward states that it is an objective survey of the field of jazz, rather than being an espousal of any particular group or clique in it.

Written in French, there are 11 chapters running from the origins of jazz to its future in a symphonique form.

Help your newsdealer regulate his order. Get your BEAT at the same stand every issue.

## Ninth Year



Hollywood — Nine years ago Manny Strand played piano in the Ray Noble band which open-ed the Earl Carroll theater-res-taurant here. Ray quit after the premiere, Manny took over the chores and is still on the job. He poses here with some Carroll cuties.

one-niters and has no connection charged with some form of fraud with the case in which Tonkins was fined.

Charged with some form of fraud under the law.

Future of the "Teen-Agers" or-

with the case in which Tonkins was fined.

Responsible As Leader

The union, in holding Tonkins responsible for the claims filed by the musicians, evidently held him to be functioning as leader or contractor on the engagements as well as personal manager. Still not clear is why Tonkins, if he held out money rightfully due the bandsmen, has not been support to the sum of t

# **Guesting for Jockeys**

Los Angeles—Local 47 authorities would make no statements as to whether they are planning to follow Petrillo's lead by banning personal appearances of bandleaders and star sidemen on platter programs.

Most top name bandleaders regard the slight effort involved in appearing on a platter program for an interview as a small price to pay for the direct publicity and the good will of the platter pilot.

On the other hand, a large

# The FIRST NEW 1947 DRUM!



## WFL SUPER CLASSIC MODEL

If we wanted to be "corny," we'd call this new drum the "Challenger," because we challenge any other drum maker to show a drum like it-designed new from top to bottom for the year 1947!

In other words, you don't shell out your hard-earned cash for old models with a new tag, or re-hashed models, or prewar models. You get a 1947 drum with these 1947 features:

- 1. New postwar matching tension casings
- 2. Streamlined full extension snare strainer
- 3. Heavy housing protects vital strainer parts
- 4. Snare adjustment near throw-off lever

- 5. Clean flush strainer lines—no protrusions
- 6. Exclusive triple flange hoops
- 7. New tempered snares for crisp tone
- 8. Wm. F. Ludwig personal supervision

Tou get full dollar value from the WFL Super Classic—modern design, rugged construction, crisp tone, sensitive response, exclusive triple-flange hoops. You get a drum with beauty and guts. You get modern, up-to-date features that no other drum possesses. Check with your local dealer and make your own personal inspection. WFL Classic snare drums come in two sizes—6½" x 14" as shown, and the new 5½" x 14" Buddy Rich professional model. You get full dollar value from the WFL Super Classic

## **NEW TWO-COLOR BROCHURE** JUST OFF THE PRESS!

Contains the new Classic drum line with many hot and hard-to-get accessories and Classic Drum Outfits. Send for your copy today—it's FREE.



## THESE NAME DRUMMERS USE WFL CLASSICS!

Buddy Rich
Ray Baudue with
Bob Crosby
Dick Farrell with
Ray Anthony
Lionel Hampton Cozy Cole Paul Whiteman Jr. Red Saunders

GLASSICS!
Jack Miller with
Russ Carlyle
Buzz Bridgeforth with
Randy Brooks
Joe Munn with
Ina Ray Hutton
Sam Tannen with
Eddy Howard
Hubert Anderson

And a host of others!



CO. 1728 N. Damen Ave. CHICAGO, ILL.

Wm. F. Ludwig, President

Bronx Spot

# **Cut To Three Nights Weekly**

Los Angeles—The Avodon, the city's most recent venture among class-A danceries, out of the red only a few times since its opening last year, went on a week-end only policy at the conclusion of Stan Kenton's engagement March 5.

With advent of Data American

With advent of Desi Arnaz ork March 7 spot went on a Friday-Saturday-Sunday (with matinee) hasis only.

basis only.

Kenton did excellent business for the Avodon on week-ends but did little better than other notably poor draws, during early nights of the week. Said manager Barney McDevitt: "We've decided that ballroom business in this town is just limited to week-ends and that's all there is to it."

## AvodonBizBad, New Orleans Rhythm Kings Play Again In South Donahue Into



New Orleans—Johnny Wiggs, veteran cornetist, has revived the name, New Orleans Rhythm name, New Orleans Rhythm Kings, and applied it to a group at radio station WSMB including such jazz luminaries as Monk Hazel, Julian Laine and Buji Centobie. Combo hasn't played in public yet, but has been re-hearsing for six months and has about 200 numbers in the book. Left to right: Julian Laine, trom-

bone; Monk Hazel, drums; Johnny Wiggs, cornet; Chink Martin, bass; Armand Hug, pi-ano; Leonard "Buji" Centobie, clarinet. (Photo courtesy of A. L. Diket)

Wanted:

# ter, Indianapolis, where the band will remain until March 19. Fol-lowing the Indiana week, the band plays a split week at the Palace theaters in Akron and Youngstown, Ohio, before head-ing east for a week at the Palace in Rochester, N. Y. Then to the Earle. Ex-Firm Sued By Schooler Hollywood — Harry Schooler, recently of the publicity firm of Macfie, Bundy & Schooler, has filed suits against his former colleagues totaling \$21,000—\$8,500 for share of the business and \$12,500 damages. Schooler claims that while he was in New York recently for purpose of opening a branch there he was dropped from the partnership without notice.

Line-up of the new band at Line-up of the new band at press time: trumpets — Dale Pierce, Joe Weidman, Lenny Corriss; trombones—Bud Youngman, Elmer Schneider, Lee Connors, Billy Hearn; saxes—Benny Davis, Sal Dottore, Burk Skalak, Frank Meyers, Joe Reisman; piano, Bobby Hammack; guitar, Mike Bryan; bass, Ward Erwin; drums, Ray Bauduc.

Former Crosbyite Gil Rodin is managing the band.

His former girl associates contend that he broke the agreement by tieing up with a rival record firm conflicting with their chief account, Exclusive records.

## Living Up To Name

Schooler, now on his own, says his accounts include Jack Mc-Vea, Charlie Barnet, Boyd Raeburn, Apollo records (the "rival" account), Herb Jeffres, Emma Lou Welch, Wini Beatty and Earle Spencer. Several of the accounts are claimed by the gals. Town is watching scrap with interest. New York—The Air Lane trio, combo at the Park Terrace in Brooklyn, is working hard at living up to its name. Leader Tony Lane, guitar, has had his license for some time. Early this month, Al Young, organist, won his wings and Ralph Prince, accordion, is about half way through his flying lessons.

## MILTON G. WOLF

FLAT WIRE WOUND

**DUR-A-GLO** and LEKTRO - MAGNETIC STRINGS

## MILTON G. WOLF Lektro Guitar Picks

- - ☐ 7 for \$1.00

## GUITARIST ITEMS

- Red Varner DIRK, Guitar 3010, 1.00
  GEORGE BARNES GUITAR 1.50
  GEORGE BARNES SOLO BOOK, Guitar 54yles SUITAR RECORD ALBUM 6 Sides 4.50
  GUITAR RECORD No. 1219 ... 1.50
  G Minor Spin—Swoon of a Gooe—Flayed by George Barnes and Ernie Varner

Record Orders Add 25c for Postage; 35c West of Rockies

Your Dealer Can Supply

All Prices Retail. Add 10c for Postage and Handling. No C.O.D.'s, Please.

## MILTON G. WOLF

The String Master
1220A KIMBALL BLDG., CHICAGO 4, ILL.
Division Quality Music String Co., Inc.

New York—After a series of scattered one-niters and theater and college dates in New England and neighboring highlands, the Sam Donahue band settles tonight (March 12) for two weeks in the Tremont Terrace ballroom, Bronx, during which time the band will cut some sides for Capitol.

One of the sides to be cut its Carnival of Music, theme for Fred Cole's WHDH (Boston) two-hour disc show's theme averaging three to five dates a week, was voted by Cole's listeners to cut the show's theme. Donahue figures to use a vocal group (three boys and a girl) on the theme. Other sides to be cut will be pop ballads, titles of which were unobtainable at press time.

The band works the Tremont Wednesdays, Fridays. Saturdays and Sundays. Spot is without airtime. Band is still carrying 17 pieces and has been eyeing the Click in Philadelphia for sometime in April or May.

## Disc Indies Huddle

New York — Alan Courtney, Denver disc jockey formerly of these parts, flew back into town early this month to preside at a meeting of indie disc manufacturers. Klatsch was held in an effort to organize the small recording companies. Results were unknown at press time.

## Lambert Four In Chi

Chicago—Guitarist Adam Lambert's Four Brown Cats are currently at Mickey's Lounge, north side spot. Unit has, besides the leader, Famous Lambert, piano, Curtis Ferguson, bass, and Bob Montgomery, vocals.

## Cab Works On Movie

New York—Cab Calloway, recently re-signed by Columbia, has been laying over in this city cutting sides and preparing for a forthcoming full length movie, Hi De Ho, to be produced by All American pictures, an indie aiming for Negro theaters.





directly on Seven the Ole reached B to lunch, had been "I prom

ready to a substit uld lik have a pr now. He Roger W good angl private p Pl

"I'm p book som Meyer I and P White: have beer ing and guy is a w ble conta ble conta put you i
office and
my account
tween you
That's i
met Ge

met Ge Lottman, of the in press agedance ba counts. E went over him. It w of the old the south street and was head enterprise enterprise closed th which he season ar million do he fronte

I found writing a some mus "It's a throw," h is use 's 'terrific,' of 'smash words."

I lost George th split the him. Since paperman Racusin of realized before I c You're replied.

a telephor them, gra accounts I'm drink for

Wir

the bootle

here any

Rog whether paragraph "A brea explained

chell is wumn in t

The doo ing very ing a ba

"Ah, t





(E) LI'L LIZA JANE

(F) MOONLIGHT SERENADE (G) SUNDAY

(H) TEMPTATION

WEDDING OF THE PAINTED DOLL

50c each

COMBINETTE SERIES

By Don Byus • Eddle Barefield Walter "Foots" Thomas Especially scored for small combina-tions (3 to 7 instruments). Instrumenta-tion: Trumpet, Tenor Sax, Clarinet or Alto Sax, Piano, Bass, Guitar, Drums.

(J) BYAS A DRINK

(K) JUS. MIDDLIN.

(M) OPUS #5

60c each

ORDER TODAY! www.mm TIMES SQUARE

TIMES SQUARE

(A) \_\_\_\_(B) \_\_\_\_(C) \_\_\_\_(D) \_\_\_\_(E) \_\_\_\_(F) \_\_\_\_(G) \_\_\_

ORDER TODAY!

5 mmmmmmy

117 West 48th St., New York 19, New York

\_\_(J)\_\_\_\_(K)\_\_\_\_(L)\_\_\_\_(M)\_\_\_







When I first landed in New York in the fall of 1927, I went directly to the office of Ben Bernie in the Brass Rail building on Seventh avenue because earlier in the year, back in Omaha,

You guessed it! When the boot-legger did arrive, he was expensively and modishly tallored, looking just like the men of distinction in today's Calvert ads. Eventually I landed my first press accounts and, not wishing to impose upon the Lottman hospitality indefinitely, moved my office to a room in the Forrest hotel around the corner.

Handles Many Bands

George continued to flourish as

on Seventh avenue because earlier in the year, back in Omaha, the Ole Maestro had promised me a publicity job if I ever reached Broadway. Ben took me lounch, so I suspected that there had been some hitch in the plan.

"I promised you a job, and I'm ready to keep my word," he told me across the table. "But I have a substitute proposition that I would like you to consider. I have a press agent on my payroll now. He has been working for Roger Wolfe Kahn and has a good angle on these society dates, private parties, you know.

Plans Society Units

"Td like to introduce you to my boss, Roger Wolfe Kahn," said Lottman. It seems that Roger had switched from music to air-land switched from switched from

## Plans Society Units

"I'm planning to build and book some Ben Bernie units, like Meyer Davis and Paul Whiteman have been doing and this guy is a valuable contact for me. I'd like to put you in his

ble contact are
me. I'd like to
put you in his
office and split
my account between you."
That's how I
met George
Lottman, on e
of the first
press agents to seek and handle
dance bands as publicity accounts. Ben phoned him and I
went over to his office to talk to
him. It was on the second floor
of the old Churchill building on
the southwest corner of 49th of the old Churchill building on the southwest corner of 49th street and Broadway. It actually was headquarters for the Kahn enterprises, although Roger had closed the fabulous night club which he operated the previous season and had broken up the million dollar dance band which he fronted as a hobby.

I found George laying out and writing a full page Variety ad for some music publisher.

"It's a cinch for 25 bucks a throw," he grinned. "All you do is use 'stupendous' instead of 'smashing.' They love new words."

## Turns Over Office

Turns Over Office

I lost no time in assuring George that I did not intend to split the Bernie account with him. Since I knew only one newspaperman in the Big City, Jay Racusin of the Herald-Tribune, I realized that I would have to become acquainted with the town before I could hold up my end. "You're in business, chum," he replied. "Here are typewriters, a telephone and a secretary. Use them, grab yourself a couple of accounts and I'll help you all I can. I'm sorry I haven't got a drink for you, but I've phoned the bootlegger and he should be here any minute."

Winchell's Rise Starts

## Winchell's Rise Starts

Besides the Kahn account, which he still was handling, and Ben Bernie, George was working for Texas Guinan working for Texas Guinan and for one of the first big radio leaders, B. A. Rolfe. He had a couple of fat scrapbooks on the latter with, so help me, a single clipping in the center of each large page, whether it was two lines or two paragraphs.

"A break is a break," George explained, "and one line in Winchell is worth more than a column in the Bronx Home News."

The door opened and in walked a slight, dark-haired chap, wearing very rough clothing, including a battered hat and a duck coat.

"Ah, the bootlegger," I told

"Ah, the bootlegger," I told

leader at one time or another, and not a few of the night clubs and hotels.

He probably was the only publicity man who could keep Phil Spitalny happy as a client, and although rivals insisted that he accomplished this by losing consistently to Phil in gin rummy, intimates assert that his winnings in these games were far in excess of his salary.

Description:

But there was no film in the cameral and the boys of limin the cameral and the post of lorgot about feeding their charge until after 6 o'clock, when all the paid \$2.35 for a pound of hamburger in sandwich portions at the B & G shop near the office. Then Brackman began a search for living quarters for the Borzoi.

But there was no film in the cameral and worn from their hit, The Music Goes 'Round And' Round, Mike Reilly and Ed Farley, a pair of Lottman clients then playing at the Hickory House on 52nd street, began to notice a drop in their newspaper notices.

Mike dropped in on George to and hotels.

He probably was the only publicity man who could keep Phili Spitalny happy as a client, and although rivals insisted that he accomplished this by losing consistently to Phil in gin rummy, intimates assert that his winnings in these games were far in excess of his salary.

Like all publicists in the theatrical and music field, Lottman occasionally took it on the

took it on the took it on the chin. There was the case of Jan Rubini, the continental fashion plate, who broke up his band and decided to head for Hollywood wing George some-George some-thing in excess of two hundred dollars.

Paid Off With Dog

Before his departure, Jan strolled into the office languidly leading a white Borzoi dog, usually called a Russian wolfhound. "I have no money for you, George," he said. "But I want you should accept this valuable animal as payment. He is a thoroughbred and is worth three or four hundred dollars."

Lottman secretly signaled Al

a press agent and became one of the most colorful figures in this screwy industry until his untimely death a few years ago. He represented almost every name band in the time and had a piece of the account. Al slipped into the next room and phoned two

## Brackman Makes Deal

It ended at a pet shop on West It ended at a pet snop on west 49th street, where the proprietor, who first quoted \$5 a day for room and board, finally agreed to keep the dog gratis until sold, and split the amount with the

keep the dog gratis until sold, and split the amount with the press agents.

He warned Al that the pooch had bad markings (some brown hairs on his back) and was worth \$200 at the most. Within a couple of weeks the Borzoi began to lose his hair, the pet shop finally peddled him for \$75, and George and Al got \$37.50.

Lottman originated a stunt which many hapless press agents since have utilized to keep their clients happy. He was handling the opening of a name band at a ritzy and famous Manhattan hotel. His clients insisted that the premiere was important enough to warrant newsreel coverage, but the newsreel editors didn't agree. agree.

### **Everybody Loves It**

So George hired a cameraman, rented lights and a camera, and the show was on. First nighters mugged themselves silly in front of the lens. Lights and camera were dragged through the lobby and into the dinner room with

much commotion and no little excitement. But there was no film in the camera!

After the edge had worn from their hit, The Music Goes 'Round And 'Round, Mike Reilly and Ed Farley, a pair of Lottman clients then playing at the Hickory House on 52nd street, began to note a drop in their newspaper notices.

Mike dropped in on George to pay him off and terminate the service, but was assured there was a deal cooking which would definitely make page one. After Reilly left, Lottman called his staff into conference, but nobody could come up with a sure-fire page one strut. page one strut.

#### Mike Makes News

Mike Makes News

That night Mike Reilly, driving from the Hickory House after the job to his home in Brooklyn, collided with a truck on Canal street and landed smack on page one with his head bandaged.

Always a gagster at heart, Lottman phoned the musician at his home and said:

"Well, we did it, Mike! Although I told the truck driver not to smash you so hard and I've a good mind not to pay him for the job."

Lottman lost the Farley-Reilly account as of that moment, and to this day Mike never has been convinced that George didn't hire the truck!



## New BEAUTY and PERFORMANCE

for stage and orchestra sound systems

## TURNER COLORTONE MICROPHONES



Spot-light your stage settings, dramatize your band with Turner Colortone Microphones. Ask your dealer.

Here's beauty that sings to the eye and the ear. Just what you've wanted to bring the harmony of color to your sound installations. Turner Colortone Microphones were created especially for orchestras, bands, night clubs, and television studios. Their gorgeous rainbow colors add distinction to any setting. Your choice of gleaming ivory, rich orange, bright yellow, or soft pastel green. Manufactured by the best known name in microphones, Turner Colortones are packed with performance features that assure high quality results. Available with either precision-built crystal or dynamic circuits for use with any sound system.

THE TURNER COMPANY 916 17th STREET, N. E. CEDAR RAPIDS, IOWA . . .



Microphones licensed under U.S. patents of the American Telephone and Telegrap Company, and Western Electric Company, Incorporated. Crystals licensed under patents of the Brush Development Company.

## **British Fuel Crisis Hits Entertainment Hard**

London-The fuel crisis has resulted in the serious curtailment of entertainment here and, with the return of the blackout, has resulted in the falling off of attendance at most theaters, dance halls and clubs,

All phonograph recording has been cancelled, and the two major companies, EMI and Decca, are simply carrying on with 'token' pressing, Reduction in output is inevitable.

Phil Featheringill Sets Up L. A. Firm Los Angeles—Phil Featheringill formerly operator.

The BBC has cancelled all television programs, the regular air time being curtailed at 11 p. m. All theaters, music halls and most dance halls have been obliged to cancel afternoon per-formances

The Hammersmith Palais with Ted Heath and Lou Praeger as the leading attractions report good business. Most hotels have been doing only fairly well.

The Melody Maker will have its 21 years of regular appearance broken when, in line with all weekly periodicals, it suspends publication for two weeks.

-Peter Tanner

Inter-Planetary Communication

AN ATTAINMENT OF

THE FUTURE

THE NEW HOLTO

A MUSICAL TRIUMPH

OF TODAY

MAKERS OF QUALITY BAND INSTRUMENTS

## Sets Up L. A. Firm

Los Angeles—Phil Featheringill, formerly operator of the Session Record Shop in Chicago, has set up Independent Records, an exporting and distributing firm here. To accomplish this, Featheringill bought out the interests of Ed Kocher and Clive Acker in the Turntable, Distributors. Outfit now handles a dozen various independent labels, will probably handle about 20 once full distribution is set.

Dealers, through Independent Records, will be afforded the unique setup of ordering all labels at one time and in one shipment, with shipping charges being absorbed mainly by Independent.

----

## First Platter For New Firm



New York—Jimmy Dorsey and his vocalist, Dee Parker, are seen a their first recording date for their new label, MGM.

## Here's A Bassist Who Is Really Out Of World

New York—If you know a guy named Sam Rothman, whom columnist Leonard Lyons called "one of the top bass players in New York," please let us know so we can correct the dees. We could also correct the local union records, which fail to list said fiddle man. ficiency in our own mental files.

an.

Lyons, master story teller and teller of stories, was in fine form earlier this month when he told of this bass man, "who worked the Swing Beat on 52nd street", getting a job with Fritz Reiner and the Pittsburgh Symphony.

Rothman?

**Ed Fishman Resting** 

Los Angeles — Ed Fishman, once one of the leading band bookers and now operator of Capitol Attractions here, is in a state of the programme of the control o private rest home recovering from a heart attack. Doctors said he would not be able to work for a long period.



Everytime we open that door we find a pile of inquiries from the readers of "Good Buys." We love it... we eat it up... so keep on askin' those questions. Even if they pose problems like those of one correspondent who is making a collection of Louis Jordan records. By the way, if any of you have any L. J. records that you are willing to part with, let us know and maybe we can effect a deal.

Latest sleeper to hop out of the upper berth with a smash is that beautiful ballad with a sentimental beat . . "Heartaches." It was one of the big hits of the early 30's. . . and now it's heading once again, but fast, for the top notches of the hit parade. hit parade.

Speaking of sleepers, "Black's Correct Chords to Standards" is finding tremendous popularity with musicians all over the country. Advertised for the second time in the Jan. 29th issue of Down Beat . . . the avalanche is still on!

the avalanche is still on!

We jumped over to see our favorite drummer the other day. Found him, as usual, blissfully surrounded by drums and cymbals. "Mr. Paradiddle," we inquired, "what do you think of your new WFL Buddy Rich Super Classic Drum outfit?" "Zowie!" he beamed, "and completely sensational!" And then he proceeded to show us what a good drummer can do when he's working with the tops in drum equipment. (To complete our survey, we'd like to hear from all you drummers who use WFL equipment...drop us a line anytime.)

Point with Pride Department:

Point with Pride Department: Count Basie scoring on both sides of his latest Victor release with "Bill's Mill" and "Free Eats" . . . "I Can't Believe It Was All Make Believe" recorded by Sammy Kaye on Victor . . . and Woody Herman's revival on Columbia of that Herman classic—"Woodchopper's Ball."

Good Buy for now!

This advertising column is maintained by Robert Holley and Co., Inc. for its clients. Ad-dress inquiries and comments to Box 92, Times Square Station, New York, N. Y.

## **Bob Strong Denies** Rumors About Ork

Pittsburgh—Bob Strong, playing a recent one-niter here, emphasized again that his band was not folding as had been rumored. Strong complained that an article in another trade publication started a flood of condolences from bandleader friends. The band is playing circuit out of Chicago, going east as far as Pittsburgh and then back for more bookings.

Art Tatum's one-week stand at

Art Tatum's one-week stand at Mercur's Music Bar was too much for manager Len Litman. Biggest biz ever recorded at the spot had everyone stepping. Tiny Trent is the regular pianist at the Music Bar.

the Music Bar.

The Dom Treemarki fourpiecer at the Roosevelt's Fiesta
Room has begun their second
year at that spot here. Treemarki plays plano accordion;
Billy Condeluci, vibes and drums;
Johnny Vance, bass; Carmen
Rummo, plano. The combo recently cut two sides for the
Emerald disc firm.

Gene Urban has been elected

Gene Urban has been elected president of Local 60 for his sec-ond term. The local is celebrating its 50th anniversary this year.

-Sinbad Condeluci

## Freddy Martin Weds Ex-Wife

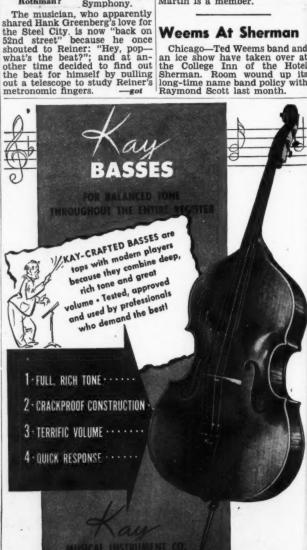
Los Angeles—Freddy Martin and his former wife, Lillian, by whom he was divorced here less than a year ago, were re-married in Yuma, Ariz., on Valentine Day. The Martins. whose previous marriage lasted 16 years, have a 15-year-old son.

The Yuma marriage was per-

The Yuma marriage was per-formed by a justice of the peace. It was understood another mar-riage ceremony would be held here to conform to requirements of Catholic church, of which Martin is a member.



Chicago-Ted Weems band and an ice show have taken over at the College Inn of the Hotel Sherman. Room wound up its long-time name band policy with Raymond Scott last month.



(Fol-batim o with R

engage tel in ( "I had being to my internow I arize that to be prilieve the learn, h "Too n self, play fancy w the tast

Chicago

their pu of batti and hot public c long pul C "I fee! I am in which is work wit than wit tion, eve learned public, dance a fers to familiar. "Altho

become a limit t direction music in bardo of that I styles a ment, but in the directions. "We p on the had ever playing a tions, a

tions, al (Ed. Nof number Powerhous The Toy Wooden Light Blue mostly in mostly in them with

"I fin that I v somethin Song, wi Mountain the book is one of bers. Pr

"Glenn dance m strated t a neigh where I pictures. when his the scree shot of almost d

"Thing is that audience is, his any pari age, still age, still sician. V closest to ent curre "I'm le

life, getti ducting one han my creat on the c two, don ments fo

Jordo Settl

Los An assault w connection her husber receive a cash and \$15,000, u of-court for separ eader a

ies

rk

em-was ored. arti-ation

nces t of

nd at nuch Big-spot Tiny st at

fouriesta cond ree-lion;

ums; rmen

ected ating uci

artin n, by e less irried

ntine

pre-

mar-held

which

an d and ver at Hotel

p its with

# Ray Scott Discovers Public Dawes Forms Band Los Angeles—Bob Dawes, st

(Following are nearly ver-batim quotes from an interview sith Raymond Scott during his engagement at the Sherman ho-tel in Chicago last month.)

"I had a reputation once for being too precise and exacting in my interpretation of music. And now I am first beginning to realize that I didn't even know how to be precise and exacting. I believe that I am beginning to learn, however.

"Too many musicians, like myself, play their stuff to their own fancy with a fine disregard for the taste or the preference of their public. It has taken a lot of batting around in ballrooms and hotels to teach me that the public can be so right over the long pull.

Catches Public Pulse

#### Catches Public Pulse

"I feel for the first time that I am in accord with my public, which is why I am enoying my work with my present band more than with any previous combination, even my Quintet. I have learned two things about the public, first, that it wants to dance and, second, that it prefers to listen to music that is familiar. familiar.

"Although I admit that I have "Although I admit that I have become commercial, there still is a limit to which I will go in that direction. I simply could not play music in the style of Guy Lombardo or Sammy Kaye. I know that I could duplicate their styles as a laboratory experiment, but there would be no joy in the doing.

## Goes Commercial

"We play popular tunes, con-centrating like many other bands on the Hit Parade numbers. I had even become reticent about playing any of my own compositions, although I have a few available ones.

available ones.

(Ed. Note: Raymond has dozens of numbers to his credit, including Powerhouse, Twilight in Turkey, The Toy Trumpet, War Dance for Wooden Indians, The Girl With the Light Blue Hair and many others, mostly instrumental, nearly all of them with frantic titles.)

them with frantic titles.)
"I finally convinced myself that I was foolish not to play something from the score of Lute Song, which I wrote. So I put Mountain High, Valley Low in the books and I'm proud that it is one of our most popular numbers.

## Praises Glenn Miller

"Glenn Miller, to my opinion, was the great genius of modern dance music. This was demonstrated to me the other night in a neighborhood movie house, where I caught one of his old pictures. The audience went wild when his name was flashed on the screen, and when the first shot of the band appeared, it almost developed into a panic.

"Thing I liked best about Glenn is that he 'crossed' a lot of audiences with his appeal, that is, his public was not limited to any particular group, class or age, still he remained a fine musician. Who do I think comes closest to approximating his talent currently? Claude Thornhill, of course!

"I'm leading a happy double life, getting my kicks from conducting my dance band on the one hand, privately gratifying my creative urge as a composer on the other. I don't mix the two, don't even write arrangements for my own band."

## Jordan's Fix Settlement

Los Angeles—Fleecie Jordan, held to answer on a charge of assault with a deadly weapon in connection with the stabbing of her husband, Louis Jordan, is to receive approximately \$15,000 in cash and property worth another \$15,000, under terms of an out-of-court settlement of her suit for separate maintenance. She filed the suit against the bandleader a few days after the tabbing incident.



Los Angeles—Bob Dawes, sax-man formerly with Tommy Dor-sey, Charlie Barnet et al, has launched a new band here in partnership with Everett Simp-son, pianist-arranger. Personal manager is Phil Bloom, coast business manager for Charlie Barnet. Unit, featuring many ar-rangements by Eddie Stress, con-tains six saxes (plus Dawes), six brass and three rhythm.

## Chirp to Lose Dough?

New York—Marcia Dale, singer who received a judgment of \$5,000 against the Taft hotel be-\$5,000 against the Taft hotel because house detectives broke into her room when she was with a man who turned out to be her husband, may not get the dough after all. A higher court ordered a new trial on the ground that "the verdict is against the creditable evidence."

## Parker Working In L.A. Club

Los Angeles—Charlie Parker, recently released after four months sojourn in a California sanitarium, did his first waxing since his recovery in a session for Dial. He was backed by the Errol Garner Trio, comprised of Garner, Red Callender, bass, and Harold West, drums.

Parker was slated to go into the Hi De Ho club here with a unit headed by Howard McGhee, trumpet, and containing Ray Porter, drums; Addison Farmer, bass and Hampton Hawes, piano.

Los Angeles—David Chatkin, business manager of the MGM studio music department, died recently at Palm Springs following a heart attack. Chatkin, who was 58, started as a salesman for a picture distributing firm in Chicago, worked his way up to become one of Hollywood top executives.



Harold "Smokey" Stover of Orrin Tucker's fine band has some pretty definite ideas about his work. Says the Claude Thornhill and Sully Mason alumnus: "Any way you look at it modern day dance drumming is darned hard work. And, believe me, I put in a lot of unnecessarily hard licks in my young life before I discovered Slingerlands. They have the balance and hair trigger response that gives you the feeling they are practically playing themselves. You can relax when you play "Radio Kings" . . . I have for years."

There's no lost motion when you play these wonder drums as many a big band drummer will attest. Just sit down yourself behind a set of Slingerlands at your dealer's. Then relax as you play and listen to the miraculously steady beat that flows from your sticks. Do it today!

> Send 10c for a beautiful photo of your favorite Slingerland drummer: Gene Krupa, Ray McKinley, Eddie Julian, Ralph Tilken, Alvin Stoller . . .

SLINGERLAND DRUM CO. 1325 BELDEN AVENUE 1325 BELDEN AVENUE

## Fatha Hines No Plaster-Footed Idol!

New York—Louis Armstrong fans at his Carnegie Hall concert here last month waited in vain for the piano playing of one Earl Hines, hung up by bad plane weather and an uncooperative promoter in Nashville, Tenn. During an inter-

DOWN BEAT

mission, this reporter heard one teen ager say to another saladster, "Just who is this guy Hines all these people are yipping about?" The addressed one replied, "Oh, he taught Armstrong how to play cornet."

Over-respect for many too plaster-footed idols is silly; but when they start calling Hines a cornet player, somepun' has got-ta be done!

ta be done!
You see, forty-one years ago in Pittsburgh, Pa., was born a baby, who tossing his stogie in the kitchen-sink, went over to the piano and knocked off a fast Maple Leaf Rag. At least so go the legends about Earl (Fatha) Hines, one of the privileged few who can say he not only blows up a storm when he plays, but that thousands of other musicians have been stirring up local cyclones for over two decades, based on ideas and styles he has recorded.

Until Hines appeared at Chi-

Until Hines appeared at Chicago's Elite cafe in 1923, plano playing was still confined to the Hines' stunt at the Grand Ter-

Having heard Hines in his appearance with Erskine Tate, Jimmy Noone, and later his own band at the Grand Terrace, musicians went away muttering about what came to be called the "trumpet style" of 88ing. Often described as a single note right hand playing brass ideas, Hines made it much more.

## Used Piano New Way

For the first time a piano was treated as a harmonic percussive instrument, something in the way old masters used to write for way old masters used to write for harpsichord. His amazing use of left hand, broken rhythms, and smashing climaxes started a school of playing that is still running today with King Cole, Ellington, Teddy Wilson, and Mel Powell amongst the influ-encess.

race of taking the last tune of a just previous broadcast by a Chicago tyro named Goodman, and playing it five minutes longer and usually better on his own airshow. This was the great band that included Omer Simeon, Jimmy Mundy, Walter Fuller and Trummie Young amongst its members at one time or another, and recorded for Victor, Vocalion, Decca and Bluebird.

#### Hines Comeback

Hines' popularity with the public revived about six years ago when his Boogie Woogie On St. Louis Blues and Jelly, Jelly (Billy Eckstine vocal) caught on. Since then he has had variously-styled big hands even adding styled big bands, even adding strings and an accordion at one time. Present-time finds him recovering from a serious automobile accident that almost cost him the sight of one eye.

Toos be still play? One musi-

him the sight of one eye.

Does he still play? One musician asked him that question during a recent Harlem dance when by duress, Earl was playing a waitz version of I Can't Give You Anything But Love. The astonished band buff was then treated to the spectacle of a left hand in 3/4 time, while Hines' right paw played scintillating, powerful 4/4 jazz. There was no further argument. Fatha



(Staff Photo by Got)

Earl Hines

open up his own eatery in the midtown zone, he's keeping some musical ties by inking a recording contract with Bon Bon, one-time Jan Savitt troubadour. Bon Bon, who just cleared out a two-year pitch with the Joe Davis waxery, will cut for Entin on the Savoy label with local maestro Buddy Williams penning the arrangements.

rangements.

can scare the best of them when he wants to.

His tastiest discs (still available): A Monday Date (Col 876%), 57 Varieties (Col 38875), Rosetta (Decca 3517), Cavernism (Decca 183), The Earl (Bluebird 11142), Grand Terrace Rhythm (Bluebird 10381), Sweet Georgia Date (Brunswick 80026), Four Or Weather Bird (Col 36875), Rosetta (Decca 3517), Cavernism (Brunswick 80025).—mix

Stu Foster At TD's Dancery

Los Angeles—Stuart Foster, formerly featured singer with Tommy Dorsey, is appearing with Bobby Sherwood's band at the Casino Gardens, nearby beach spot. Foster is still under contract to TD, who operates the Casino, and is being billed as a "special added attraction."

## Leaving the local scene is Vince Carson, romantic bary with Rocky Valentine's band at the Click. Jimmy Dorsey gave a favorable ear to the lad's piping and signed him up last month. Dollie Amenra, gal trumpeter Kid Ory Spot Folds From Under Band From Under Band

Los Angeles—Kid Ory band has returned here following a 12-week engagement at the Green Door, nitery operated in San Francisco by Gene Williams, jazz enthusiast. Ory said that Williams had been forced to close the spot by lease trouble but planned to reopen soon.

## **Arnette Cuts Groovy One**



d.—Lionel Hampton grins with appreciation as his star Araette Cobbs, cuts some fine hora onto a Decea platter er called *Cc5bs' Idea*. The Hampton band is in the east ounding out a week at the Earle theater in Philadelphia.

## Magee Toots Again In Philly

Philadelphia—Johnny Magee, who was encouraged to start a band of his own a half dozen years ago to give Clyde McCoy competition, is back in the musical sphere. Only this time he's back as a sideman, tootling his trumpet for Clarence Fuhrman at the KYW studios. Fuhrman also added Al Falkove for the fiddle scraping, coming over from also added Al Falkove for the fid-dle scraping, coming over from Joey Kearns' WCAU crew where Irv Segall fills in the vacated Strad spot. Maestro Fuhrman, who also chalked up an attend-ance high for the Saturday p.m. proms at the Brookline-on-the-Boulevard, has opened his own booking office, as has maestro Harry Dobbs.

Lew Entin, former manager for Blue Barron, has also come home to roost. While Entin plans to

# PIANISTS IMPROVE YOUR PLAYING

Learn how the Broadwell Principles of Mental-Muscular Coordination and the Keyboard Patterns Method to gain proper keyboard habits can greatly improve your Accuracy, Technique, Memorizing, Sightreading and Playing.

BY BROADWELL TECHNIQUE

## REDUCE PRACTICE EFFORT-10 TO 1

Your plane practice can be scientifically applied to eliminate Waste Effort and Time. Learn how one practice repetition can do the work of ten; how memorizing and sightreading are reduced to logical practice principles. The Broadwell System makes memorizing automatic. Makes eightreading a natural, rapid and accurate process.

## GAIN IMMEDIATE RESULTS

Value of the Broadwell Methods applied to your own playing is appreciated not only in the improved quality of playing, but also the speed with which improvements in technique, accuracy, sightreading and memorizing, etc. become noticed. Improved master of skills such as trills, arpeggios, runs, octave passages, chord skips, is unmistakably evident after the first ten days.

## ADOPTED BY FAMOUS TEACHER-PIANISTS

The Broadwell Methods are used by famous Concert Pianists, Professional Pianists, reputable Teachers, Students and Organists the world-over. These methods may be applied by the student who has had but 6 months of previous piano instruction as well as by advanced students. The methods are as valuable to the player of popular music as to the classical pianist. The Broadwell Methods have been successfully used for over twenty years by thousands of pianists.

## BROADWELL PIANO TECHNIQUE

Mail Coupon - No obligation for

FREE BOOK-"TECHNIQUE"

BROADWELL STUDIOS, Dept. 87-C

Covina, California

Send me your FREE Book "Technique" showing how I may quickly improve my Technique, Accuracy, Memorizing, Sightreading and Playing. I understand there is no obligation.

CITY...... STATE.....



heads-land r

Britto The allocal pay the receleader as Broadway date mar-engagem-celebration of his br

This is when Minds and beg

ss-expe props.
They
for the l busting www.

"and no vertising buy pro Alı "One Boston, varius.

violin ou and atti

Sh

Best h is who lead on the Dentyne eye, plus the king son (Pe etc.)
Accord members sion an cians of while a 250 W. 2 frequent kie Carl ny Good Eddie C servativ, network times the Mack's

All jinglone hal "final" (scription and legitimes as precise (each coor spoke Mack sound Johnson they'd k just for

Thes Ret WHIT

# Milt Busts 100,000 Violins! Benny Carter Directs

By EDDIE RONAN

New York—Wanted: Violins to break over musicians' heads—will pay \$2.50 for every violin delivered to the Iceland restaurant, Broadway and 53rd street—Ask for Milt Britton and his Crazy band.

The above ad was carried in the local papers in conjunction with the recent opening of the mad leader and his eight-piece band at Broadway's Iceland restaurant. The date marks Britton's first night club engagement since 1931 and the celebration, if it can be called that, of his breaking his 100,000th violin.

of his breaking his 100,000th violin.

This madness began in 1923 when Milt formed his first comedy band with Frank (no relation) Britton. In 1930, Milt reorganized under his own name and began breaking things up, literally. For the next few years, the band smashed everything—violins, pianos, instrument stands, not to mention a few box office records. With the advent of the war, Milt and the boys were forced to curtail their destruction to more-procurable propos.

They settled for violins. And,



bird

orgia nday or Or 25).

ster, with with

the each con-the as a

has 12-

San jazz Wil-

but

and I didn't notice the instrument's worth until just before I
brought it down on Tom Rafferty's head. I stooped in time and
later called the kid's father. He
was frantic. He came down and
got the violin and was so mad
that he himself may have busted
it over the boy-probably the seat
of his pants. Seems the kid had
seen our ad and had pinched his
old man's Strad." Britton said.

Britton explained that in better years their bill of destruction
ran into some some heavy figures. In addition to the instruments, tailor bills for suits and
or
shirts torn to shreds, the costs of
revolver blanks and bottled seltzer water, and even the item of
first aid supplies, ran into the
thousands each year.

"We've had some expensive
laughs," he added, "but it's been
worth it, I guess."
Obviously, it has.

Rafferty Chief Stooge

## Rafferty Chief Stooge



Milt Britton and vocalist Suzan Carol

Pastor), tenor and vocal; Vincent Frisaura (Henry Busse, Enoch Light), trumpet; Murray (Blimpy) Blank (Meyer Davis, Mike Riley, Mousie Powell), trumpet; Ziggy Hurwitz (Shep Fields, Buddv Morrow), piano; Frankie Frisaura, drums, and Suzan Carol, vocals.

records. With the advent of the war, Milt and the boys were forced to curtail their of destruction to to more-procurable props.

They settled for violins. And, for the last few years, have been busting but one violin each show. "We've about cleaned every old violin out of the nation's closets and attics," Milt told Doum Beat, "and now we must resort to advertising for them. We used to buy prop violins wholesale but the war stopped such production.

Almost Busted a Strad "One night during the war, in Boston, I nearly busted a Stradivarius. Some kid brought it in strain the days of the war in Poston, I nearly busted a Stradivarius. Some kid brought it in strain the war and conditions the war in Poston, I nearly busted a Stradivarius. Some kid brought it in strain the war and conditions the war in Poston, I nearly busted a Stradivarius. Some kid brought it in strain the war and conditions the war in Poston, I nearly busted a Stradivarius. Some kid brought it in strain the war and conditions the war in Poston in the band are: Herbie Berg (ex-Charlie Spivak and Vincent Lopez), tenor; Seymour Press (Bobby Sherwood, Buddy Morrow), planot, Sike Riley, Mousie Powell), Mike Riley, Mousie Powell), the won an amateur night in a small Brooklyn theaten he won an amateur night in a small Brooklyn theaten he won an amateur night in a small Brooklyn theaten he won an amateur night in a small Brooklyn theaten he won an amateur night in a small Brooklyn theaten he won an amateur night in a small Brooklyn theaten he won an amateur night in a small Brooklyn theaten he played trombene, cornet, xylophone and man and the played trombe

# Notable Hwd. Pit Band

Hollywood—One of the most notable pit bands ever assembled for a stage show is one of the chief attractions of Sumpin's Jumpin', a review, in the most informal sense, which opened recently at the El Patio theater.

opened recently at the El Patio
Directing and playing alto and
trumpet is none other than Benny
Carter. With him in the orchestra,
as this was written, at least, were
such stars as drummer Lee Young
(with permission of Columbia
Pictures studio): Lucky Thompson, tenor; Jack Trainor and
Harry Jones, trumpets; Henry
Coker, trombone: Eddie Beal,
piano; Charlie Drayton, bass and
Irving Ashby, guitar.
Orchestra has three trumpets,
two trombones, five saxes and
four rhythm. Carter supplied
most of the arrangements.
Featured in the show are Herb
Jeffries, Canada Lee, "Wonder-

ful" Smith, Lorraine Baker, Mae Johnson, 10-year-old Toni Harper and several dance acts. Calvin Jackson and the Trenier Twins were advertised but did not show on opening night.

Al Jarvis takes over the closing moments of the show and emcees informal appearances of guest stars. Woody Herman and Hadda Brooks took bows opening night.

New York—Tommy Ryan. for-mer vocalist with the Sammy Kaye band, opened with a new band late last month at Ben Maksik's Roadside in Brooklyn.



# bowl or chewing two brands of gum, simultaneously; but how cut up can you get and still live, using one razor in either hand? Ruckle

## Shopnick Is Radio Champ an and Guy, they hit the spot, shots, that's a lot; wice as much and better, too, uck Shopnick's syncopators,

for you.

—Olde English ballad

Best by taste test, two to one, is the music of Mack Shopnick, who leads the orchestra you hear on the singing commercials for Dentyne, Grapenuts and Birdseye, plus all the masterpieces of the king jinglers, Kent & Johnson (Pepsi Cola, Mission Bell, etc.)







Transparent Plastic 2" x 31/2" x 3/4"

For

- 4 Ohoe Reeds
- 3 Bassoon Reeds
- 6 Clarinet Reeds
- 4 Alto Sax Reeds
- 4 Tenor Sax Reeds

Reeds not included

Price \$2.25 each

'At your dealer or

Ruckle Reed Co.

Beachwood Park, Warsaw, Ind.





DOWN BE	AT
Sidney Bechet: Muskat Ramble 1.57 Sidney Bechet: Jazz Me Blues 1.57 Chu Berry: Sunny Side Of the Street 1.57 Chu Berry: Sunny Side Of the Street 1.57 Chu Berry: Slowin' Up A Breeze 1.05 Chu Berry: Sitrin' In 1.05 Pete Brown: It All Depends On You 1.57 Pete Brown: It All Depends On You 1.57 Pete Brown: It All Depends On You 1.57 Pete Brown: Street In 1.05 Bill Davison: Dixieland One-Step 1.05 Bill Davison: Dixieland One-Step 1.05 Bill Davison: Jazz-Band Ball 1.05 J. C. Higgisbotham: Basin St. Blues 1.57 Art Hodes: Sweet Georgia Brown 1.57 Art Hodes: Sweet Georgia Brown 1.57 Art Hodes: Sweet Corgia Brown 1.57 Art Hodes: Sweet Corgia Brown 1.57 Art Hodes: Sweet Corgia Brown 1.57 Buggpy Spanier: Lady in Lewe With 1.05 Muggpy Spanier: Sweet Lorrains 1.57 Ed Hall: High Society 1.57 Ed Hall: High Society 1.57 Ed Hall: Big City Blues 1.57 Ed Hall: Big City Blues 1.57 Ed Hall: Royal Garden Blues 1.57 INSTRUMENTALISTS Lester Young	
Six Cats   1.25	a di mer is pia: gui bass C are is p rive and the free "tru
Duke Ellington  Magenta Haze 80  Black Brawn And Beige 2.35  Happy Go Lucky Local 80  Minor Goes Muggin' 80  Mod Indigo 65  Benny Goodman 65  Superman 80  Juperman 80  Sing Sing 80  Concerto For Clarinet 80  Begin The Beguine 65  Summit Ridge Drive 65  Summit Ridge Drive 65  Resalbe 80  My Kinda Love 80  Tou're Blase 80  All Too Soon 80  All Too Soon 80  Rest 80  Res 80  Res 80  A Hundred Years From Today 80  All Too Soon 80  Res 80	The self eve
Willow Road 80  Willow Road 80  You're Driving Me Crazy 65  No Business Like Show Business 65  I'm You'rs 96  What Is This Thing Called Love 80  What Is This Thing Called Love 80  UNCLASSIFIED 80  Allan Eager: Rampage 80  Roy Eldridge: Rockin' Chair 80  Eckstrine: Don't Take Your Love 1.05  Causineri: When I Grow Too Old To Dream 80  Gillespie: Emanon 80  Gillespie: Emanon 80  Gillespie: Monse The Mooch 1.15  Carner: Where Or When 80  Garner: Stardust 80  Garner: Laura 105  Herb Haymer: Swingin' On Central 1.05  Herb Haymer: Swingin' On Central 1.05  Ballie Moliday: Strange Fruit 1.05  Rex Stewart: Little Cosse 1.25  Art Tarum: If Had You 1.57  Jack Teagarden: Hemis 1.58  Reymond Socht Basie In Washington 80  Wilson: Swing Carsie G. 80  Red McKeazie: Talk Of The Town 1.05	
Lips Page: Got the World On A String	

MAIN STEM

RECORD SHOP

NO C.O.D.'s

## Hot Jazz

## Lennie Tristano Trio

IIII I Can't Get Started
III Out on a Limb

Every moon or so there comes a disc on which a lot of hot arguments are going to tee off. Such is this platter by the Chicago pianist, backed by Billy Bauer's guitar and Clyde Lombardi's bass.

bass.
Older members of the jazz cult are going to say that this playing is pure trash, that it is badly derived from the Scriabin Etudes and the Shostakovitch Sonatas. They will add that there is no freely flowing beat, no spirit of "true hot," a tremendous lack of the communicative drive so necessary to good jazz.
Younger adherents will state.

Younger adherents will state, "This is the end, man . . . He is so gone . . . How great can you get!"

I suspect that the truth for the present (because any statement about an art varies with time) lies closer to the view held by the more youthful musicians.

There are many passages on these two sides that are almost self-consciously arty; there are even a few where it seems to me that the trio becomes lost in

## Symbol Key

Tops Pleasing

sheer trickery.

But Tristano has some of the freshest pianistic approaches to conventional small group playing I have heard since Mooney. Like Joe, he uses constant intermixed figures

mixed figures with Bauer, and a melodic and harmonic line that denne that de-pend on linear development rather than re-peated riffs. This sort of playing is the answer to gen-tlemen of Rudi Blesh's ilk who feel that divisia

feel that dixieland's polyphony is gone from jazz. Granted that feel that dixieland's polyphony is gone from jazz. Granted that there are places on both sides, where the group doesn't "swing" as we conventionally use the term. But on the other hand, there is no reason to limit jazz to 2/4 and 4/4 for the rest of its existence. A lot can happen in 3/8 and 5/2 too.

Experienced classical musical-

and 5/2 too.

Experienced classical musicologists will listen to this record and mutter, "This sounds like the 18th century ostinato playing with some 1910 harmonic development tacked on." In a sense that is true. But this record also represents the attempt of three musicians to take jazz as they have heard it, combine it with a developing classical tradition and still keep it freely improvisatory in nature.

There are faults and difficulties

There are faults and difficulties n both these sides; but when on both these sides; but when artists of any kind are wrestling with changes in their medium, that is bound to happen.

You can't espouse newness for newness' sake alone. But when musicians come up with an idea, firmly developed in a particular mold, with fresh and original conceptions in their material, you must hold still and listen to them.

There is much in here with which I disagree. I'd like to hear a little more melodic quality, restraint and more careful use of polyphony. But on the other hand, I'm just sitting writing about it—I ain't trying to do it. (Keynote 647)

## Trummie Young's Big Seven

SSS Blues Triste
SSS Fruitie Cutie
SSS Lucky Draw
SSS Johnson Roc

Blues, written by piano-man Jimmy Jones, shows his Elling-ton-Garner slant on 88ing and scoring. Get especially his comscoring. Get especially his complete arhythmic playing against the band's beat. All the solos, Buck Clayton, Buster Bailey, and George Johnson (alto), show liquid ease and excellent tone. Cutie displays the sort of tight four-part horn writing you used to hear seven or eight years ago. It's very well done here, as are the Young and Johnson solos.

Draw is another pretty Jones

Draw is another pretty Jones number, while Rock does just that in the old-fashioned but still that in the old-fashioned but still attractive Luneeford mode. Buck Clayton's pretty-toned, Armstrong-tilted horn is the top solo along with arranger Johnson's alto. (HRS 1930-1)

## **Buck Clayton's Big Eight**

III Saratoga Special
II Sentimental Summer
II Harlem Cradle Song
III My Good Man Sam

Special, papered by Dickey Wells, moves along briskly, with the band adhering to more conventional standards of rhythm and changes. Good Man has the best Clayton and Wells solos of the four sides. (HRS 1027-8)

## Confusing

New York—Only mention of the Joe Mooney quartet in the 1947 Billboard year book is in an index reference to an ad. Yak is that the ad referred to is a Cosmo record ad and Joe is signed to Decca.

cellent Young trombone on Eight while the band clips it properly at an up tempo. Baby uses the sly tonsils of Young to advantage. Drumming on all sides is executed superlatively by a young unknown: Buddy Rich.

The Young, Clayton and Kyle dates were all supervised by HRS's Steve Smith—if all indies had this high a standard of music and balance, the majors wouldn't be so smugly situated.

sic and balance, the majors wouldn't be so smugly situated. (HRS 1032-3)

## Milton Hinton

## III Beefsteak Charlie II Everywhere

These two were made 18 months ago by a group all of whom have been mixed up with Cab Calloway at one time or another. Al Gibson's clarinet is surprisingly virile and jazz-able. Nothing wrong with Tyree Glenn's sliphorn or Jonah Jones' trumpet, either. Rhythm sparked by J. C. Heard's drums is much livelier than on most of these dates, but his solo, played behind a scored trio (Beejsteak), is hard to hear (Keynote 639)

## Cedric Wallace Quartet

\$\int \] Jitterbug Walts
\$\int \] Ain't You Coming Back Honey
\$\int \] Lady Be Good
\$\int \] Backstage
\$\int \]
\$\ 437 II Don't Blame Me

Special, papered by Dickey Wells, moves along briskly, with the band adhering to more conventional standards of rhythm and changes. Good Man has the best Clayton and Wells solos of the four sides. (HRS 1027-8)

Billy Kyle's Big Eight

If HRS Bounce
Iff Contemporary Blues
Iff Contemporary Blues
Iff Oh Baby You Knock Me Out
Trummie, altoist Lem Davis, and Buster Bailey's clarinet take over Bounce and Blues with headman Kyle getting in on plano. Tenoring is by John Hardee and right prettee too. More ex-

## The BRUSH Soundmirror!

## .... Sensational New TAPE RECORDER



JOHN WADE, Inc. - 13122 Shaker Square - Cleveland, Ohio You Bet I Want the New BRUSH SOUNDMIRROR-Rush to:

If in Ohio, add 3% Sales Tax

IF YOU PLAY

BASS - GUITAR - PIANO or DRUMS

YOU'LL WANT THIS AMAZING BOOK!



# Chubby Jackson

-Guitar—Piano—Drums

ost unique book of its kindl It can be studied individu ally by bassists, guitarists, pianists or drummers, or collectively by a rhythm section. Practical exercises based on actual performance of popular standard hits are offered musicians of the rhythm section, enabling them to perfect a modern style. Includes interpretations of on, Rose Room, Charmaine, Don't Be That Way and six others. See this remarkable book at your dealer, or order directl

PRICE \$1.25

ROBBINS MUSIC CORPORATION
799 SEVENTH AVENUE - NEW YORK 19, N. Y.

by the

Chicago,

by Ben

by Me

ent. Add and the ic ternation

Ball w (Decca) on its blu discs over time ma are. This a better many mo lacks son earlier di-guys in that and in and didn

ings and new side. both hear New is truly lov lyrics an author's a of the wh tains som tion clar peating a ent regist (Columbia

it. Last much the

San II The W Sunris II Cherry With B Specs Por Sunrise

prisingly right-han this. Che sane ter playing playing. 88-ing cor body had part to R

> Only 出

HARM

## **BEST BETS**

Hot Jazz

I Can't Get Started ne Lennie Tristano Trio by the (Keynote)

## Swing

With Someone New Woody Herman (Columbia)

## Dance

It Takes Time by Benny Goodman (Capitol)

#### Vocal

I'm Yours by Mel Tormé (Musicraft)

## Novelty

So Round So Firm So Fully Packed by Merle Travis (Capitol)

**Concert Music** Music of Sigmund Romberg by Andre Kostelanetz (Victor)

ent. Add a Buck Clayton muted and the idea would make it. (International Vol. 13)

## Swing

## **Woody Herman**

III Woodchoppers Ball
III With Someone New

Ball was first made in 1938 (Decca) when the Herd was still on its blues kick. Playing the two discs over is interesting, as these "time marches on" things always are. This band is smoother, has better shuther section, and are. This a better are. This band is smoother, has a better rhythm section and many more arranging ideas. Side lacks some of the kick of the earlier disc probably because the guys in the band felt it was old-hat and not their type of music and didn't worry too much with it. Last choruses are pretty much the same, save for the endings and a slower tempo on the new side. Harris and Phillips are both heard to advantage.

New is credited to Flip and is a

both heard to advantage.

New is credited to Flip and is a truly lovely tune. It deserves lyrics and more hearings. Its author's sax wanders in and out of the whole side. The coda contains some excellent use of section clarinets plus Phillips repeating a single phrase in different registers to make the ending. (Columbia 37238)

## Sammy Benskin Trio

11 The World Is Waiting For The Sunrise

Sunrise

Cherry

With Billy Taylor (bass) and specs Powell (drums), Sammy's Sunrise breaks upon some surprisingly idea-less and sloppy right-hand. He plays better than this. Cherry is taken at a more sane tempo for constructive relaying. If the present trend in 88-ing continues, however, some-body had better write a counterpart to Ravel's famed concerto;

Harmon

NOW OBTAINABLE

Model M 6.00

AT YOUR LOCAL DEALER-

EVERY HARMON MUTE BEARS THIS SEAL: ACCEPT NO SUBSTITUTE! HARMON MUTE COMPANY

this time for right hand alone, though. (Blue Note 522)

## Jimmy Shirley-Les Hite

II Jimmy's Blues
III T-Bone Blues

First side is a guitar solo by a young man who plays in the older blues tradition, supported by Oscar Smith's bass. His harmonic structure is exceedingly bare, and only occasionally do his ideas justify the amount of wax spent.

his ideas justify the amount of wax spent.

The Hite side, featuring T-Bone Walker, has been released by at least three other record companies, starting off with Eil Oberstein's old U.S. Records. Walker plays an almost Hawailan style of blues guitar and sings much like Rushing. (Blue Note 530)

## Snub Mosely

SS Hinkty Man
SS You And The Devil

Here is a fine trombonist and showman who has been consistently overlooked for years. These sides don't bounce as exuberantly as most of his, but wait 'til next time, bud, wait 'til next time, (Sonora 500)

## Dance

### **Artie Shaw**

- III They Can't Convince Me
  II And So To Bed
  III Don't You Believe It Dear
  II Connecticut

Shaw certainly can play pretty melodic lead. First three sides have Mel Torme lyrics, with Conn. being sung by author Ralph Blaine, who hasn't forgot how. Dear, written by Shaw, has another good job by the now defunct Meltones. (Musicraft 441-5)

#### Saxie Dowell

- \$\int \text{It's Dreamtime}\$
  \$\int All I've Got Is Me
  \$\int \text{Serenade To Love}\$
  \$\int \text{Lulu Had A Sweeth}\$
  \$\end{align\*}\$
  \$\int \text{Lulu Had A Sweeth}\$
  \$\int \text{Lulu Had

If Lulu Had A Sweetheart

Dreamtime is notable for a vocal assist by Suzanne Shephard, which is light, clear and not as over-mannered as is much band singing these days. Band's playing here as on Love has tinges of the old Kemp style—Saxie of course having been one of the original TTIT's (Tootlers Through The Tubs). Me, sung by the maestro himself, and with his name on it, is a long saga about his inability to get anywhere with the gals. (Sonora 3036-9)

## **Tommy Tucker**

Only Harmon makes a HARMON!

body's book. Don Brown's vocaling is unassuming and tactfully done. (Columbia 37233)

## **Elliot Lawrence**

III They Can't Convince Me
II Let's Put Our Dreams Together

More of Elliot's carefully studied dance timings, this time more mellowly applied, though the tempos are still a little heavy for most terpsters. He uses double-reeds heavily, with leads and soli lines carried on Dreams. (Columbia 37232)

## **Larry Green**

II How High The Moon
II Far-Away Island

With every little jazz band in With every little jazz band in the country playing this tune in the past year, it was inevitable that some society-styled crew would pick up on it. This waxing is by a Boston lad, who plays piano exactly like another Beantown boy, Eddy Duchin. Backed by strings, he shows merely pleasant flutterings, nothing unusual from the standpoint of technique or dance time. (Victor 20-2119)

## Kay Kyser

II Managua, Nicaragua II That's The Beginning Of The End

Noteworthy, since the first side lists the arrangers, progress in putting musical blame and credit where they belong. *End* includes a nice Michael Douglas vocal and good lead tram and trumpet bits. (Columbia 37214)

## **Paul Lavalle**

\$\$ Victor Herbert Waltzes

Surprisingly well played versions of tunes that have become hacks in the hands of every oark concert conductor. Much lighter and less umphish than usual, too. (Musicraft 81)

## Freddy Martin

SSS Concertos For Dancing

One of the season's smartest packaging stunts, this album in-cludes the Grieg, Tchaikovsky, Rachmaninoff and Warsaw Con-certos which made Martin famous, plus some stray sides such as Intermezzo, Symphonie Mo-

# IF YOU DIG

OR IF YOU'RE WONDERING WHAT IT'S ALL ABOUT, THIS ALBUM IS FOR YOU.



8 GREAT SIDES featuring the greatest exponents of this modern music.

TENOR SAX—Allan Eager, Morris Lane, Stan Gets ALTO SAX—Charley Parker, Sonny Stitt

Sonny Stitt BARITONE SAX—Leo Parker TRUMPETS—"Ixzy Goldstein," "Fats" Navarro TROMBONE-Kai Winding

PIANO—Al Haig, Hank Jones Bud Powell, Tad Damer DRUMS—Shelley Manne, Max Reach, Denzil Best, Kenny Clarke BASS—Curley Russell, Gene Raimey, Ray Brown, Eddle Safranski

## Price \$3.90 plus tax

Attention Readers: Send post-card for our free Savoy Dis-

Savoy Record Co., Inc. 58 Market St., Newark 1, N. J.

### **Xavier Cugat**

SS Drume Negrita SS El Botellero

One of the more mild and melodic of recent Cugat dance issues, *Drume* moves along at what is practically a bolero tem-El. which concerns itself with a bottle vender, is a faster rhumba. Both sides don't show as much musicianship as Cugie has in the past. (Columbia 37239)

#### D'Artega

II Beware My Heart
II Night Of Memories

Heart cited here principally for the lyrical trombone of Will Bradley, of whom TD is on record as saying "the best". Otherwise the side is just dance tempo competently sung and played. Flipover is a D'Artega original. It should be interesting to NYC listeners who catch his program on how to write songs. (Sonora 3041)

## Clyde McCoy

SS Way Down Yonder In New Orleans SS At Sundown

McCoy's bid on the tunes from The Fabulous Dorseys. Band's playing is sloppy, though McCoy's trumpet is certainly The Real. Sundown was played in the picture by Henry Busse. Seems to me McCoy is better, by a mute. (Vogue R-753)

## Music for Dancing by **Paul Sparr**

Modern Fox Trots

This is part of a series put out by Disc supervised by distinguished dance experts. In this case an Albert Butler, who runs a dance studio, turned this one out. Judging this, not as a critic, but someone who likes to dance, if this is dance music I gotta relearn the polka. Holy smokes, Guy Lombardo plays much better

## STINSON • RECORDS • 27 Union Sq., New York, 3

is elated to announce:

• IT'S EXCLUSIVE WORLD RIGHTS to an album which eminent jaxz critics have previewed and declared

previewed and declared
"The Jazz Classic of Our
Generation"!!!

## "JAZZ AT THE PHILHARMONIC"

taneous . . . unrehearsed uninhibited

A jam-session secretly recorded during a concert by the nation's top jazz men at the Philharmenic Auditorium, Los Angeles—with equally spontaneous audience participation!!!

The album offers in the tradition of true iaxx shandon;

## "HOW HIGH THE MOON" "LADY BE GOOD"

- each a perennial favorite e each in three parts

## Participating Artists:

Willie Smith, alto sax; Illinois Jacquet and Charles Ventura, tenor sax; Joe Guy and Howard McGhee, trumpets; Garland Fin-ney, piano; Ulysses Livingston, guitar, and Red Callender, bass.

e Players were selected for this concert by jazz critic NORMAN GRANZ, who also edited the recordings.

## STINSON says:

"Thanks for waiting, Mr. and Mrs. John Q. and Messrs. Distributor and Dealer. The demand was overwhelming, the supply limited. But now we are in a position to serve the entire nation."

**ALBUM #453** 3-12" RECORDS - List \$4.60



derne and Cornish Rhapsody. All the piano work is by ex-Martin planist and arranger Jack Fina, save Night And Day, keyed by Murray Arnold. (Victor P-169)

## Music For Dancing

SS Rhumba

Third of a series of dance albums put out by Disc, this one covers the rhumba, ranging from the slow bolero through mediumtempoed son and up-tempered guaracha. Beats are well-played

(Modulate to Page 22)

## **DECCA'S** HIT PARADE By MAIL From: **EMERALD**

Anniversary Song; Avalon—Al Joison—
Joc
Open the Door Richard; Its So Easy—
Louis Jordon 79c
For Santimental Reasons; It's a Pity to
Say Good Night—Ella Fitzgerald and
The Delta Rythem Boys—79c
Monagua, Nicaragua; What More Can I
Ask For—Guy Lombardo—79c
The Old Lamplighter; Love Walked In—
Hot Lips; The Wang Wang Blues—Henry
Busse—79c
Suxar Blues: I've Found a New Babv—

Busse—79c

Sugar Blues; I've Found a New Baby—
Clyde McCoy—79c

Heartackes; Oh Monah—Ted Weems—

□ He

| Meartaches; Un monan—see volume 79c |
| Address Unknown; Bless You—ink Spots—79c |
| A Gal in Calico; Oh, But I Do—Bing Crosby—79c |
| Ole Buttermik Sky; Talking Is a Woman—Hoagy Carmichael—79c |
| The Girl That I Marry; Easy to Love—Ain't Nobody Here but Us Chickens; Let the Good Times Roll—Louis Jordan —79c |
| American Roll—Louis Jordan —79c |
| Address |
| American Roll—Louis Jordan —79c |
| Address |
| American Roll—Louis Jordan —79c |
| Address |
| American Roll—Louis Jordan —79c |
| Address |
| Address |
| Address |
| Address |
| American Roll—Louis Jordan —79c |
| Address |
|

—79c
□ Does Your Heart Beat for Me?; Among My Souvenirs—Bing Crosby—Russ Morgan—79c

My Souvenirs—Bing Crosby—Russ Morgan—79c
| Huggin and Chalkin; I May Be Wrong but I Think You're Wonderful—Hoagy Carmichael—79c
| In a Shanty in Old Shanty Town; Blue Skies—Johnny Long—79c
| Choo Choo Ch' Boogie; That Chicks too Young to Fry—Louis Jordan—79c
| Begin the Beguine; Dream Dust—Les Paul—79c
| Good, Good, Good; Along the Navajo Trail—Bing Crosby and Andrew Sisters—79c

Good, Good, Good; Along the Navajo
Toil-Bing Crobby and Andrew Sisters
Toil-Bing Crobby and Andrew Sisters
Adier—Tec
Maybe; We Three—Ink Spots—Tec
Maybe; We Three—Ink Spots—Tec
Maybe; We Three—Ink Spots—Tec
Hon't Fence Me In; Pistol Packin' Momma—Bing Crosby—Te
Either It's Love or It Inst'; I Get the
Blues Whan It Rains—Ink Spots—79c
Love; Changing My Tune—Judy GarInd—Tec
Bee—Raigh Mendez—79c
A Man Is a Brother to Mule; The
House of Blue Light—Andrew Sisters
—79c
Cetting Nowhere; You Keep Coming
Back Like a Song—Bing Crosby—79c
Mighty Lak' a Rose; The Sweetes Story
Ever Told—Bing Crosby—79c
Mighty Lak' a Rose; The Sweetest Story
Ever Told—Bing Crosby—79c
Mighty Lak' a Rose; The Sweetest Story
Ever Told—Bing Crosby—79c
Little Jaxx Boogie; Embraceable You—
Ray Eldrige—79c
Siboney; Hasta Manana—Bing Crosby—
79c
Beer Bartel Polks; Pennsylvania Polka—
Andrew Sisters—79c

Beer Bartel Polks; Pennsylvania Polka—
Andrew Sisters—79c

Sibboney: Hasta Manana—Bing Crosby—702

Ber Barrel Polka; Pennylvania Polka—Andrew Sisters—792

My Isle of Colden Drasms; Coconst Crove—Harry Owen—792

De I Worryf; Java Jive—Isk Spots—792

De I Worryf; Java Jive—Isk Spots—792

Lionel Hampton—792

Dick Haymes Album—Star Dust; You are Too Baautiful; They Didn't Believe Ma; Where Or When; It You Were the Only Girl; Dev Deen in the Coons; Let the Rest Only Construction of the Construction of the

5.15 Oktahoma Album—Orjainal Gast; Overture; Oktahoma Album—Orjainal Gast; Overture; Oh What a Beautiful Merning; Surrey With Finge on Toe; Kannaa Oity: I car't Say Hu; Many a New Day: People Will Gast of the Common Com

Finais—38.3
The Andrew Sletze's Album—Beat No Daddy; Well All Right!; Bel Mir Bist Du Schoes; Scrüb Me Manum ir Pennsyivania Polita; Beer Barrel Pelfa; Joseph Jaseph; Thumboedie, Apple Blossom Time; Held Bing Crosky's St. Patricks Album—Who Threw the Owersile in Mrs. Murshy's Drow the Owersile in Mrs. Murshy's

right—\$4.4 sapis Blossom Time; Held Bind Prockey's St. Patricks Alburn—Who Bind Prockey's St. Patricks Alburn—Who Tower the Owersit in Mrs. Murchard Chawder?; Tow Ra Loe Ra Loe Ra Esculid Doneagi Beldmanra's Bane; to the Same Old Shillelash; Rose of Traise; Did Your Mother Come From Irsiand, Did Your Mother Come From Irsiand; Where the River Shannon Flews; When Irish Eyes are Smilling; Pil Take You Home Hills Brother's Afhurn—You You Home

Home. When You were Survet Birton34.74 orden's Album-Knock Me a KinsUnit Genna Meva to the Gurckirts of YourThe Chicks I Pick are Stender, Tonder and
Tail; What's the Use of Gettine Sober; it
You is er is You Ain's; Five Guys Mamed
Moe; it's Love Down Dirty Shame; Mamma
Call Me Mister Album-Original Cast:
Goine Home Train; Military Life: Along
With Ma: Whoe We Meet Again; South
Transfers, Tok I Alway: Little Surviva Me;
Transfers, Tok I Alway Little Surviva Me;
The Medical Medical

**Emerald Record Shoppe** 

1581 Milwaukse Ave., Chicago 22, Illinois



47

ht

n-

yle

ıu-

ree les' ted ich

ter

n's as nd ng ex-sts

ffs, or. in ile 16 eg-

## Diggin' The Discs-Mix

DOWN BEAT

(Jumped from Page 21)

but music itself is rather ele tary. Oye Negra's intro will int you: it's a cross between e's C Jam Blues and Gilles-Salt Peanuts figure. (Disc

#### Frankie Carle

II Too Many Times
II We Could Make Such Boautiful
Music

Times is very much like a tune Bonnie Baker made famous. Carle certainly isn't as at ease playing chorded plano atempo against a band as is Cavallaro. (Columbia 37222)

## Harry Cool

II It's A Good Day II Are Ya Kiddin'

Day is sung by Cool and ex-Ray McKinley mikester Evelyn Stallings. Background is show-style beat. Kiddin' is the better dance side. (Signature 15069)

Here is a Preview of the 1947 Line of

## BANTAM

**Universally Demanded Music Stands** 

NOT SHOWN ARE GUITAR STAND CLARINET FLOOR STAND TRUMPET STAND DRUM PEDALE



Flute and Clarinet Pees and Carrying Ca Furnished at No Extra Cost

ly Bantam Stands Have These Exclusive Features:

ALL ALUMINUM CONSTRUCTION LIGHT WEIGHT

ANODIZED FINISH

PATENTED ONE PIECE FOLDING STRUCTION



cial Offering Is the New IMPROVED DeLUXE **BANTAM SAX STAND** 

I. SPRING LOADED SHOCK-ABSORE-ING PEGB FOR FLUTE AND CLAR-INET

PLASTIC HORSESHOE SELF-LOCK-

TWO PLASTIC RESTS
BLUE CLOTH CARRYING CASE
ABOVE AT NO EXTRA COST

YOUR DEALER HAS THESE SENSATION-AL STANDS, OR WRITE TO US DIRECT

## MUSICAL INSTRUMENT PARTS COMPANY

409 Pearl Street New York 7, N. Y.

#### Benny Goodman

III Moon-Faced, Starry-Eyed
III It Takes Time

Shades of 1938! Johnny Mercer singing with Goodman, only now BG is working for Mercer instead of the gravel voiced songwriter for him. Touches of relaxed, octave piano back of the vocals that sound very much like Stacy. Time goes into a light, bouncy two-beat back of the vocal, with Goodman taking a few well known bars on the ending. (Capitol 376)

#### Louis Prima

III Just A Gigolo
II Baciagaloop

Pleasant surprise here for Prima fans: two muted choruses (played shuffle rhythm) on Gigolo in the Armstrong style that Prima can play when he tries, and a good tenor sax solo tossed in for good measure. Baciagaloop is another of the Italian parodies Louis has been using since his hit on Angelina. You'll find it similar (Majestic 1116).

### Charlie Spivak

II Linda
II So They Tell Me
II If This Isn't Love
II The Old Devil Moon

Pleasant dance music with Tommy Mercer vocals. Best vo-cal, by a gal on Moon, is unlisted. (Victor 20-2047, 20-2065)

## Skinnay Ennis

SS So Would I SS Oh But I Do

Tastefully quiet band playing back of Skinnay and singer Carmine, who sings much better than the average band vocalist. (Signature 15056)

#### Griff Williams

↑ Do It Again
↑↑ There Is No Breeze
↑ Among My Souvenirs
↑ Bless You

This is what bandleaders like Eddie Stone are fighting. Just because you have a tenor band you don't have to make as many you don't have to make as many musical faux pas as this band does. Granted it plays good hotel dance time—but nevertheless the musical content could be a shade more accomplished. Best thing in the band is the Bob Kirk vocaling. (Sonora 3028-22)

Down Beat covers the music news from coast to coast.

BUESCHER BAND INST. CO.

ELKHART, INDIANA

FAMOUS BUESCHER

BAND MEN

### **Xavier Cugat**

\$\$ Bullfight In Madrid

II Brunette

Though good of their sort, these records remind me of some Ray Noble's of early thirty vintage, including Lady of Spain—paso doblos are that little played in this country, even in their one-step versions. (Columbia 37108)

## Skitch Henderson

III Misirlou II Farmeny Island

This is the tune repopularized by Jan August—figured out that trick fingering the latter uses by the way: it's octaves in one hand against a single finger in the other hand—something like vibraphone technique. This version is musically apt, though a little slick. (Capitol 351)

### Gene Krupa

II It's A Good Day

II The Story Of The Slow Mos quito

The Peggy Lee tune starts with much drum-beating by Gene, continues with Carolyn Grey singing in front of muted brass, and ends with more drum-beating by Krupa. Story is something about a procrastinating bug—sort of a novelty, as it were. (Columbia 37209)

## Johnny Long

II How Are Things In Glocca Morra

II Last Night On The Back Porch

Francey Lane should watch her top tones on tunes like Morra—she ducks the full tone at times. The Porch intro may confuse you a little with its references to Shanty In Old Shanty Town, and Long's laconic comment, "Oh, another hit record". Musically this is the best band Long has had on wax. (Signature 15064)

## George Paxton

II Pve Got You Under My Skin II Gotta Get Me Somebody To Love

II In The Wee Small Hours

Skin, nicely sung by Lee Taylor, backed by the Millerish Love are both dance-time numbers. Bad surfaces and balances don't make it any easier to hear what's going on though. Dreamtime sounds cumbersome. (Majestic 7203-8)

FAMOUS SWINGSTER LEADS HIS BAND WITH A

BUESCHER

Old or new ... hot or blue .

Tab Smith's music is vital, fresh, really different. Tab's famous tone is rich and mellow . . throughout all his modern interpretations.

Versatile, true-toned, in-

BUESCHER

MADE BY W

100'8

111 11/4

BY ARTISTS

stantly responsive, his Buescher saxophone has paced every step of his climb to the

## Luis Russell

] | Don't Take Your Love From Me | Sweet Melody | ] | 1280 Jive | ] | I've Got A Gal

A familiar name in hot jazz, Russell plays some sweet ones including vocals by Lee Richardson, whose style switches between Billy Eckstine and Herb Jeffries, and who is causing a lot of comment uptown. Like his two predecessors, Richardson, while having some surprisingly good tones, over-sings. Jive has some sloppy be-bop, though the tenor chorus is okeh. (Apollo 1020-2)

## Mischa Borr

II Tabou

Another of the "Continental" sides poured out by record companies to catch the vast foreign appeal market. Lolita is a better one-step than usual, while Taboo is fast rhumba with flute trills. (Victor 25-0777)

### **Enric Madriquera**

🕽 🥽 Tiqui Tiqui Tan 🕽 J La Rhumbita Tropical

Tan has Krupa style drum solo, otherwise both sides are very ordinary rhumba sides. (Vogue R-777)

## Pancho

SS Improvisando SS Hey Ah Yea

Somehow it seems to me that rhumba music doesn't have to be rhumba music doesn't have to be as heavy and as unimaginative as this—the form has too many possibilities to waste this way. I am no Cuban authority, but I suspect that with good rhumbaits this sort of thing ranks as do most tenor bands with most musicians. Vocal on second side is by Pepito and the Murphy Sisters. (Apollo 1036)

## Noro Morales

II Tea For Two
II Escucha Mi Son
II Jack Jack Jack
II Ten Jabon
II Marta
II O Le La

Thought I had heard Tea done all possible ways, but this slightly wild version played at a one-step tempo with rhumba backing is a new one. As a novelty exhibition, it's okeh. All of these sides rank above the usual below-the-border fare, but could and should be better. Best side is La, written by Morales. (Majestic M-12)

## **Fausto Curbelo**

II Latin American Melodies of Ernesto Lecuona

Album, played by pianist Curbelo with rhythm assisting, includes such standbyes as The Breeze and I, Malaguena and Jungle Drums. His technique is good but the bongoist and drummer supporting him don't extract the flavor necessary from their necessarily concerto-styled beats. (Gotham 66)

## STUDY ARRANGING

## OTTO CESANA EVERY Musician Should Be

Able to Arrange

## CORRESPONDENCE AT STUDIO

and many others.	
- NOW AVAILABLE!	
olding the MODERN DANCE ORCHESTRA (150 Examples) \$4.60	
ourse in Modern Harmony (Complete material)\$3.00	
ourse in Modern Dance Arrang-	
ing (Complete material)\$2.00 ourse in Modern Counterpoint	
(Complete material)\$3.00 eminiscing (Score with	
concert sketch)\$1.60	

OTTO CESANA 29 W. 57th St., Yerk 19, N.Y.

## Vocal

## Johnny Desmond

\$\$\$ Guilty \$\$\$ I'll Close My Eyes

Monsieur Desmond demonstrates here why he was the heartthrob of every teen-age French girl when he sang there with the AEF band. His Guilty takes the lyries and imparts much more sincerity of emotion than do most singers with similar material. His diction is also superior to many of the mike-cuddling school. (Victor 20-2109)

## Dick Haymes

\$\$\$ Souvenir Album

Good ballading by a singer who will surprise you by his lack of over-emotionalism and natural slant on tunes that have become singers' cliches. Stardust, If You Were The Only Girl and You Are Too Beautiful stand out among the eight repressings. (Decca A-498)

## II The Girl That I Marry II Easy To Love

Once again pleasing crooning. But listen to Marry as done by Sinatra and compare the two versions, covering the labels first. You'll find the John and Jane Does voting for FS on the basis of more personal warmth. (Decca 23870)

## Henry Wells

II Home
II Cottage In The Rain

Couple of repressed sides by the ex-Lunceford trombonist and vocalist now out on his own. Light tenor as against most of the baritoning you hear now. (Decca 48017)

## Frank Sinatra

III That's How Much I Love You

Mr. S singing two novelty slanted tunes, first backed by the Page Cavanaugh Trio, the second by Axel Stordahl. Much is a recitation, much like those Bing is wont to do, with some Cavanaugh plano tossed in and an occasionally unsteady beat. Gal uses the "shave and a hair-cut, two-bits" ending, without ever hitting the note for the last word. It will undoubtedly drive brave beer drinkers to drink. (Columbia 37231)

## Dingh Shore

\$\$ My Bel Ami \$\$\$ Pil Close My Eyes

First side is a waltz, lightly played and sung. Eyes gives Mrs. Montgomery a chance to display her very pleasant tonsil quality, and she does with more surety than has been usual lately. (Columbia 37213)

## Phil Brito

II Songs of Italy

Brito is running into really tre-mendous competition with this album: most of the operatic greats have had a hand at sev-



eral of the credit the light voice does on

11

Kind of him doing Crosby di which his which his tically un is lightly dramatic ing balls phrasing should, a chopped u sections.

II How A
II Dream
II You Co
II The Mo
bows I

Disc del Johnny L. single. Hi single. is persona to find an different baritones Madness more dist ago by T 3042-3) Fre

III Time II I Hat Work Time is Miss Langent year heart the and the saffected.

If you lithe warnstyle sing these are Molly Movan's and and you

Smith's which is manner is sides, desp of her vo ness is a l bia C 116

II That's End II Love I End, by mine: Wintelligent nature, by the compa

ranger on 15067)

SS My More of ardson, wi vibrato ar use of cor

grounds a anced. (A

Various advantage leer by the incidental

G I Wrap

Big wid by Boop des preti

IS Let's

First at

947

the age ere

arts

tion

who of ural ome You

Are

ing. by

by and

wn. t of low.

You

the cond eci-g is iva-

eral of these tunes; it's to Brito's market, with singing by ex-band-credit that his comparatively singer Bill Darnell and band led by tenor saxist Babe Russin. Redoes on these sides. (Musicraft \$4)

## Perry Como

JJJ Easter Parade JJ Song Of Songs

Kind of rough on Como to have him doing so many tunes which Crosby did in his prime and on which his minstrel touch is practically unbeatable. Como's Easter is lightly done, without the usual dramatic flourishes. It's attracting ballading. On Song his phrasing doesn't flow quite as it should, and you get the songs chopped up into two and four bar sections. (Victor 20-2142)

#### **Bob Houston**

II Hose Are Things In Glocca Mora II Dream Dream Dream II You Call It Madness II The Man Who Paints The Rain-bows In The Sky

Disc debut by Bob Houston, ex-Johnny Long band vocalist, as a single. His singing at this point is personable though it's difficult to find anything in it markedly different from what many other baritones are putting on wax. Madness for example was made more distinctively a few months ago by Teddy Walters. (Sonora 3042-3) The Macs don't have the same certainty of attack as formerly. Started is taken at a tempo midway between a lag and slow jump. Therefore the listener isn't sure whether the phrases should merely float or have a real rhythmic snap. Tables is better, but still lacks the sure wallop so necessary to good group rendition. (Majestic 1102)

## Frances Langford

] ] ] Time On My Hands ] ] I Haven't Got A Worry In The World

Time is among the top discs Miss Langford has made in re-cent years. The vibrato and the heart throb are under control and the style is simple and un-affected. (Mercury 3050)

II Songs Of Erin

If you like tunes of Ireland and the warm, slightly vaudeville style singing of Kate Smith, then these are for you. Compare her Molly Malone to Maxine Sullivan's and other interpretations, and you will find that the song becomes secondary to Kate Smith's manner of singing—which is okeh if the singing manner is that good. After eight sides, despite the pleasant quality of her voice, the heavy sameness is a little too much. (Columbia C 116)

## **Bobby Doyle**

11 That's The Beginning Of The End
11 Love Is A Random Thing

End, by a fave song team of mine: Whitney and Kramer, is intelligently sung by Doyle. Signature, by the way, is another of the companies now listing the arranger on the label. (Signature 15062).

## Luis Russell

\$\$ My Silent Love \$\$ All The Things You Are

More of the Jeffries-Eckstine achool of baritoning by Lee Richardson, which despite a wobbling wibrato and some heavy-handed use of commas is good commercial male torching. Reed backgrounds are much too under-balanced. (Apollo 1035)

## **Charles Trenet**

111 Songs

Various French ditties, sung to advantage with the universal leer by the Paristan Sinatra, who incidentally wrote the tunes. Try Mam'zelle Clio. (Columbia M-

## Georgia Gibbs

I Wrap Your Troubles In Dreams II So Would I

Big wide vibrato and a bunch of rolled r's, along with some Betty Boop phrasings, make these aides pretttty unattractive. (Majestic 12008)

## **Bill Darnell**

II Let's Fall In Love
II Walkin' My Baby Back Home First attempt by Keynote to empete in the commercial vocal

II At Your Command
II Keep Telling Myself
II Heartaches
II I Had A Chance Firsts by a new baritone, with a voice something like Herb Jeffries but with more control. First two are a shade cold, last two much lighter, less pretentious and better sung. (Capitol 359, 372) Kate Smith

## **Mel Torme**

Joe Alexander

Wingy Manone SS Besame Mucho SSS Paper Doll

Ruby Smith with Gene Sedric

Traditional blues well sung, with Sedric's little band sounding better here than it did on its solo efforts for this label. (Harmonia 1805)

**Merry Macs** 

II Can't Get Started
II You Turned The Tables On Me

(Part I)

II Chicago Woman Blues

II I'm Yours
II Who Cares What People Say

Another duo by the most potent menace to croondom's Big Four now on the scene. His phrasing is still imaginative and musicianly, his vocal quality can still stand improving. NY Daily News reviewer Doug Watt says the kid is good but is as cold as a mackeral. This I don't get; his singing has a lot of imperfections, but to say it lacks heart is something to which a few million women will shortly say neigh. (Musicraft 15104)

## **Tony Martin**

II All The Things You Are II The Last Time I Saw Paris

Martin is really confusing—making records now for Mercury, soon to be on Victor, and here is Decca reissuing a couple of old ones. His tones rise and fall like the weeping waves to these ears. (Decca 25024)

# MOND AON \$1.00

- OTO BE ABLE TO WRITE ALL YOUR OWN ARRANGEMENTS WITHOUT EVEN USING A PIANO TO KNOW THE 4-PART HARMONY OF EVERY CHORD OF MUSIC FOR ALL ED, BB G C INSTRU-MENTS AT THE SAME TIME FOR A COMPLETE COURSE ON ARRANGING

- FOR A COMPLETE COURSE ON ARRANGING TO HAVE A SOUND KNOWLEDGE OF CHORD PROCRESSION TO BE ABLE TO TRANSPOSE ANY SONG TO ANY OTHER KEY TO BE ABLE TO ANSWER ANY QUESTION OF HARMONY.

The Lightning Arranger is the only musical device in the world that will DO ALL TNIS! It is colorful, durable and fits into your vest pocket.

DON'T DELAY To set our New your load in such dealer or eend only 31.00 new to the

## Lightning Arranger Co.

Allentown, Penna.
or for \$1.50 we will send you out
"LIFETIME" CELLULOID MODEL
Money Refunded It Not Satisfies

## Johnny Moore's Three Blazers

] ] You Taught Me To Love ] Johnny's Boogie ] ] You Taught Me To Love ] ] Blues At Sunrise

This is one I still can't figure out. First two sides are by the Blazers with pianoman Charlie Brown singing the vocal of Joe Hunter's tune. Second Love, on another disc five numbers later, is sung by Joe Hunter, himself, backed by the Blazers. Both versions use the same tempo and coloring, with Brown's drawing the slight edge on style. The why of making and issuing both sides is for better brains than mine. Boogie's done at a fast pace, with both piano balance and execution a shade sloppy. Musically Blues is the best of the four sides, with guitaring by Oscar's brother More of Wingy's vocal "interpretations", aided by his trumpet and some good clarinet. Mucho is held back by stiff drumming, while piano balance on Doll is thin. Wingy's chorus on the latter shows there is life in the old duck yet. (Capitol 347) with guitaring by Oscar's brother Johnny. (Exclusive 205,209)

### Etta Jones with J. C. Heard

II Among My Souvenirs
II Blues To End All Blues

JC's good little band furnishes Miss Jones a light jumping beat while she sings an altered lyric of the old stand-bye. Twistover not only has excellent Youngstyle horn but a passage of Jimmy Jones piano. (Victor 20-1998)

## **Ann Hathaway**

II Between The Devil And The Deep Blue Sea

II Come Rain Or Shine

Miss Hathaway has a fine rep amongst musicians. There isn't too much on these sides to justify it. Her quality is light, phrasing ordinary and ideas not too great. Background of Ellis Larkins' band could be better. Gene Fields plays rhythm with his guitar volumn turned up—either he or John Hammond who supervised the date should have known better. (Keynote 641)

## John Laurentz

II Blue Skies
II Somebody Loves Me

Accompanied by Fidgy Mc-Grath, famed old Adrian Rollini pianoman, Laurentz sings two in a style compounded of equal parts of Bing Crosby and Art Lund. (Pan American 069)

## Paula Kelly with the Modernaires

II Connecticut
II My Heart Goes Crazy

Group singing as per usual. Miss Kelly's lead is a shade strong on sections of Crazy, though their intonation is much better there. (Columbia 37220)



### Jo Stafford

II That's Where I Came In II Give Me Something To Dream About

Two songs very carefully but coldly sung by Miss Stafford. (Capitol 355)

## **Martha Tilton**

II How Are Things In Glocca Mor-

Miss Tilton's singing is a little pressured in spots—you can hear the grabs for breath. Morra has good lyrics and will be a hit, but the tune has certainly been used before. Connecticut has a line of interest: "The chicks are slicker and they mix quicker". Ah— New Haven—that is. (Capitol 345)

## The Pied Pipers

II Make Me Know It
If You Won't See The Sun When
You're Crying

First is Whitney-Kramer, second Fisher-Roberts, both ace song-teams. The group pipes well on them, but could stand more variation in their arranging. (Capitol 344)

## Perry Como

II Want To Thank Your Folks
II That's Where I Came In

Compare this to Nat Cole's vo-cal on Folks, and Como fan that you may be, you will have to ad-mit Nat's superior handling of banal phrases and more convinc-ing delivery. (Victor 20-2117)

## DUBLIN

RAPID RECORD SERVICE

Prompt Service and Dependability Have Made DUBLIN'S Famous From Coast to Coast

JOHN'S IDEA; ONE O'CLOCK JUMP-COUNT BASIE-79c MAHOGANY HALL STOMP; WHERE THE BLUES WERE BORN IN NEW ORLEANS —LOUIS ARMSTRONG—63c

A MELODY—FROM THE SKY—STOMP-IN' AT THE SAVOY—FLIP PHILLIPS—

S1.05

STAIRWAY TO THE STARS; BYE BYE BLUES—ARNOLD ROSS QUARTET—79c EVERYWHERE: BEEFSTEAK CHARLIE-

ONTARIO BARREL HOUSE; RIBALD RHYTHM—BUD FREEMAN FIVE—\$1.05

BLUE LOU; THE MAN I LOVE-BUI

YOU TOOK ADVANTAGE OF ME; TAK-IN' A CHANCE ON LOVE—BUD FREE-MAN FIVE—\$1.05

MAN FIVE—\$1.05
HOW HIGH THE MOON; CHARLIE
VENTURO—79e
I'M FER IT TOO; I COT RHYTHM—
DICKIE WELLS, LESTER YOUNG—\$1.59
DODO'S BLUES; I SURFENDER DEAR—
MARMAROSA TRIO—79e

YOU CAN DEPEND ON ME; THESE FOOLISH THINGS—HERBIE FIELDS—\$1.59
MAN I LOVE; SWEET LORRAINE—COLEMAN HAWKINS FOUR—\$1.59

W KING COLE	\$3.40
ON THE 88	\$5.10
ROBERT CRUM AT THE	\$3.95
KANSAS CITY	\$3.95
LOUIS JORDAN TYMPANY	\$3.95
HARRY JAMES ALL TIME	\$3.15
DIOHN GUARNERIE AT THE	\$3.15
STAN KENTON	\$3.35
A (1 To 1 - A) - A OL Chii	



check money order shi

25c Charge for Packing on All Orders Under \$3.00 Same Fast, Dependable Service Whether k Accompanies Order or sent C.O.D.

### Adele Clark

II You Don't Know What You Started

II The Lady With A Parasol

This is the gal who was the Voice of the WAC, and who is singing on WNEW (NYC) billed as The Singing Sergeant. Too bad her first date was made with bad tunes and a band that goes one way while she goes the other. Wherefore withholding the beefs till next time. (Mysicznit 413) till next time. (Musicraft 413)

#### Adla Kuznetzoff

III Gypsy Songs of Russia

Many critics will undoubtedly find this album corny. Mr. Kuz-netzoff's barrel-house bassings. done with verve, spirit and all the lushness usual to the gypsy repertoire, are genuine and a great companion to a bottle of Caucasian Red. (Disc 731)

(Modulate to Page 24)

## HOT JAZZ FANS! CHECK THESE FAST SELLING ALBUMS

NEW ORLEANS JAZZ ALBUM Louis Armstrong, Red Allen, J Dodds, Jimmie Noone. COAL CARY BLUES, KING PORTER STOMP: CANAL STREET BLUES, PERIDO STREET BLUES, etc. 6-10" records—\$6.32 EDDIE HEYWOODD

BLUES, KING PORTER STOMP, CANAL STREET BLUES, PERIDO STREET BLUES, PERIDO STREET BLUES, etc. 6-10" records—\$6.32

EDDIE HEYWOOD'S NEW PIANO AL BUM—Begin The Beguine, Lover Man, Temptation, On The Alamo, It's Only A Paper Moon, Laura, Sweet and Lovely.

BUMOOR JAZZ AT THE ALDITORIUM ALL BUM—Begin The Beguine, Lover Man, Temptation, On The Alamo, It's Only A Paper Moon, Laura, The ALDITORIUM ALL BUM Howard McChee, Lucky Thompson, Jack McVea, Red Callender, etc. BIG NOISE (3 parts), BODY AND SOUL (3 parts), 2-12" records—\$4.05

NEW TOMMY DORSEY ALBUM OF ALL TIME HITS with Frank Sinatra, Jo Stafford, The Pied Pipers. ON THE SUNNY SIDE OF THE STREET, BOOGIE WOO-CIE, HAWAIIAN WAR CHANT, SOME-WHERE A VOICE IS CALLING, AFTER YOU'VE GONE, EMBRACEABLE YOU, CHICAGO, OPUS NO. 1. 4-10" records—\$3.31

EKING COLE QUINTET ALBUM (Cut HING) JAZZ AT the Philharmonic Session) Criditional, PRO-SAM Cablins, King Colle, J. C. Heard, Gene Englund, HEAD'S (Traditional), PRO-SKY; J. CAN'T GIVE YOU ANYTHING BUT LOVE, IT HAD TO BE YOU. 2-12" records—\$4.05

[DINNNY DODDS NEW ORLEANS ALBUM—Weavy Blues, New Orleans Stomp; Come On and Stomp, Stomp, Stomp, After You've Gone, De Turner Blues, When Erastus Plays His Old Kazoo; Fort and Tigs. Priggly Wiggly. 4-10" HARRY JAMES ALBUM—One O'Clock Jump; Critivibin, Flight of the Bumbleboe, You Made Me Love You, Concerto for Trumper, Music Makers, Sleepy Lagoon. 4-10" records—\$2.91

PIANO SOLOS by ERROL CARNER Embraceable You, Sometimes I'm Happy, Lover Come Back to Mer Ve Got You, Salertod with You. 3-10" records—\$3.15

BUD FREEMAN FASHIONS IN SWING BOY, COPENHAGEN; OH BABY SENSATION; I NEED SOME PETTIN', TIA JUANA; SUSIE, FIDGETY FEET. 4-10" records—\$3.39.9

JELLY ROLL MORTON'S NEW ORLEANS MEMORIES ALBUM—Mamie's Blues, Original Rags, Michigam Water Blues.

JUANA; SUSIE, FIDGETY FEET. 4-10"
records—53.95"

| ELLY ROLL MORTON'S NEW ORLEANS
MEMORIES ALBUM—Mamie's Blues,
Original Rags, Michigan Water Blues,
The Naked Dance, The Grave, Buddy
Bolden's Blues, Winin' Boy Blues, Mister
Joe, King Porter Stomp, Don't You Leave
Me Here. 5-10" records—56.15

CHARLIE VENTURO SAX ALBUM—Red
Callender, Barney Bigard, etc. THE MAN
I LOVE (II parts); STOMPIN' AT THE
SAVOY (II parts); STOMPIN' AT THE
SAVOY (II parts); CHARLIE BOY, II
DON'T KNOW WHY I LOVE YOU LIKE
I DO, 3-10" records—\$4.05

FLU WATTERS ALBUM (No. 2)—Down

DON'T KNOW WHY! CLUVE TOO LIKE
I DO. 3-10" records—\$4.05

E LU WATTERS ALBUM (No. 2)—Down
Home Rag, Annie Street Rock; South,
Richard M. Jones Blues: Harlem Rag,
Emperor Norton's Hunch; That's A Plenty, Bienville Blues. 4-10" records—\$5.50

Emperor Notion's funces, "Inda's A "Fuel"

LU WATTERS ALBUM (No. 1)—Working Man Blues, Big Baar Stomp; Creole
Belles, Chattanooga Stomp; Sunburst
Rag, Trombone Rag; Antiqua Blues,
Canal Street Blues. 4-10" records—\$5.50

Slim Gaillard and Bam Brown. OPERA
IN YOUT ALBUM. A Groove Juice Symphony. PRESTO CON STOMP. ANDANTE
CONTABRE: IN MODO DE BLUSS: RECITATIVO E FINALE, INTRODUZIONE
PIANISSIMO. 2-10" records—\$3.15

EDDIE HEYWOOD ON THE 88 ALBUM
with Don Byas—HOW. MICH THE
MOON, PENTHOUSE SERENADE; THAM
AND DAY, FLAMIMGO; ON THE SUN
NY SIDE OF THE STREET, TIME ON
WIND HOME STREET, T

Check Albums Above. Mail Entire Ad Today

## RECORD RENDEZVOUS

300 Prospect Ave., Cleveland 15, Ohio Please Ship To:

Add 25c for Packing
In Ohio Add 3% Sales Tax
ENCLOSE CHOCK MONEY ORDER
SEND C.O.D.

atic sev-

htly Mrs.

play lity.

Chicago

XPLANATIO

Send to

bookin**gs** the job. April 9 i

Location ther noting

Alexander, I nc Anthony, R. 3/29, b Armstrong, I

Armstrong, 20, t
Arnas, Desi
wood; (Av
Arnold, Arni
Atteway, No
bia, S. C.

Barron, Blu
Barton, Fer
Pa., nc
Basie, Coun's
Basie, Coun's
Calif., b
Benedict, Gs
cinnati, b
Beneke, Tex
(RKO Alib
Berkey, Bob
Bestor, Don
Bishop, Bill;
Blue, Bobby
Cal., nc
Bothie, Russ
Bothwell, Jo
Bradahaw, 7
Brewster, N
Britton, Mil
Brooks, Ran

b Bundy, Chef Burns, Geo City, N. J Busse, Her Clsng. 3/ Opng. 3/2 Butcher, Ch Butterfield, view, N.J Byrne, Bobb

Caceres, Em Calloway, C Carle, Fran Carlyle, Rus Cassel, Ally Cavalliaro, Chambers, Chester, Bo Clancy, Lou-

Clancy, Lorente Colorial Cluber Cool, Harry Courtney, Clang. 3/ Crosby, Bolt; (Palac Youngsto

Youngsto gat, Xav

ale, Avon avidson, C aye, Irv ( lenison, Lo

Denison, Lo Dennis, Par DeVito, Par Dildine, Dic

h Donahue, a N.Y., b Dorsey, Jin 3/14-16, a Duffy, Geor Dunham, Ohio, 3/1

n, Al (

Berle, Ran nc Eckstine, F Elgart, Lee Ellington, I Ellyn, Jim

## Diggin' The Discs-Mix

DOWN BEAT

(Jumped from Page 23)

## **American Ballad Singers**

III American Legends

Here is music by Elie Siegmeister, lyrics by a group of well known poets, including Alfred Kreymborg and Lewis (Strange Fruit). Extremely competent, melodious singing by the Ballad Singers. There are folk songs far more skillfully rendered than usual, particularly The Lincoln Penny. (Disc 725)

Mr. Drummer!

### Bing Crosby

II So Would I II My Heart Goes Crasy

Russ Morgan accompanies Bing Crosby on Decca—Dave Barbour accompanies Peggy Lee on Capitol—now you know why Capitol's vocal discs by and large are better. Why saddle Bing with this sort of thing rather than giving him the best possible background—certainly the way he's been singing lately he needs it. (Decca 23784)

## **Delta Rhythm Boys**

III Just Squeeze Me
II Hello Goodbye Just Forget It

This is one vocal group with a good command of a slow, rocking beat—and they use it on Me. (Decca 23771) (Decca 23771)

### Ella Mae Morse

II Hoodle Addle
II Pine Top Schwartz

Rhythm section supporting Miss Morse doesn't content itself with straight boogle backgrounds—there are some interesting uses of counterbeats. Pine has a mouthful of lyrics, some of which she makes a bit hard to understand. (Capitol 370)

## **Buddy Clark**

II If This Isn't Love
II How Are Things In Glocca Morra

Mr. Clark ssses a trifle overly in *Love*, though his vocaling has more life to it than most pres-ent-day baritonings. (Columbia 37223)

## Novelty

## **Dorothy Shay**

III The Park Avenue Hillbilly

These are the tunes Miss Shaysang when she was reviewed in the Beat's columns so me six months ago. For the most part they are quite funny take-offs on hillbilly singing, though several (Say That We're Sweethearts Again and I'm in Love With a Married Man) are reverse take-offs on I'amour that have been done by other singers. Despite Miss Shay's hilarious rebuttal to the original review, the technical deficiencies noted there in her singing are even more noticeable on wax. (Columbia C-119)

#### Eddie Le Mar

J Manhattan Moods

This album is billed as "the sounds of New York ... captured in all their varied shading." It may be the New York of the east side chi-chi band with its inept tenor band and Duchin-imitating piano, but it isn't the New York of the fine music, amazing smells and the rushing pace. Cavallaro does this stuff much better. (Capitol BD 43)

leaders dress up yourband

STYLE-A-FOLD

HUMES and BERG MFG. CO. Inc.

CITY....

525 W. 76th St., Bldg. #5

QUANTITY

## Spike Jones

II Laura
II When Yuba Plays The Tuba

Laura uses the "other" big band and the City Slickers, not as amusingly as usual. Yuba gives Country Washburn a chance to demonstrate his tuba technique. (Victor 20-2118)

#### **Merle Travis**

III So Round So Firm So Fully Packed I Sweet Temptation

First Divorce Me COD, and now Travis comes out with this—how sophisticated can cowboy music get and still be cowboy music? Use to be people hooted if they mixed fillies with sillies, but evidently time has cantered on. In its own oatsy way, the lyric on Packed is well put together with an original twist. (Capitol 349)

## The Gordon Trio

\$\int Caravan
\$\int Lullaby Of The Leaves

J Jealous
J Managua

First sides by the current Hickory House band, with Max Gordon (organ), Frank Negleman (accordion), and Joe Salvino (guitar). It's billed as "Music With Personality". (Sonora 3035-32)

## **Alvino Rey**

↑↑ Guitar Boogie ↑↑ There Is No Breeze

Done previously by a trio on ARA, Alvino's is undoubtedly the definitive recording of this 8-beat epic. On the other hand, you may be beat to the 8's. (Capitol 318)

## **Zeke Manners**

Fat Man Blues
Eeny Meeney Dixie Deeney

tenor band and Duchin-imitating plane, but it isn't the New York of the fine music, amazing smells and the rushing pace. Cavallaro does this stuff much better. (Capitol BD 43)

Down Beat covers the music news from coast to coast—and is read around the world.

Jeny Meener Dixle Deeney

The travels of a riff: it started out on Fletcher Henderson's You Can Depend On Me, visited on Jimmy Dorsey's Hollywood Passime and ends up here in a band that uses two-plane beongie benind cowboy fiddle. Deeney is a sure-fire bet: a nonsense song with a hillbilly twist. (Victor 20-2139)

Dramatic Spotlight Staging

STONE LINED MUTE. More and Better

Sensational for one-nighters and location jobs. One man can carry a complete set.

ACT NOW! Add style to your b

RISK FREE TRIAL OFFER

PRICE EA.

\$..... \$.....

Stone Lined

MUTES

ADDRESS .....

DESCRIPTION

Response

· Double Audience

Better Bookings

STYLED IN EDICOR

E-Z FOLD 

#### The Three Suns

II Twilight Time
II Goodbye Girls, I'm Through

Time, written by The Suns, amply displays the organ, accoramply displays the organ, accordion and guitar combination which has been a huge commercial success for years in New York City. One spot should interest you particularly: an ascending gliss on organ joined by a descending one on accordion. (Victor 20-2137)

## Tommy Riggs and Betty Lou JJ A Child's Garden Of Manner

If your kid sister heaved her spinach at your head this morning, buy her this album. Mr. Riggs and his other voice go through the whole day with the correct routine for the younger fry at every time and place. Records have a good gimmick of different colored labels on each side so that children can play them without being able to read. (Deluxe 19)

## **Guy Lombardo**

II Twin Pianos

More Lombardo reissues with the quaint music box tinklings of the twin plano team, occasional mellaphonings by Dudley Fos-dick. (Decca A-512)

## **Maurice Rocco**

Rockin' Rhythm

This is piano standing up—which is evidently artistically preferable to piano sitting down. All the sides save Rose Room have vocals and Rocco's boogle piano. There are many pianists who play much better sitting, which is, incidentally, the way Rocco recorded this album. (Musicraft S5)

## Concert Music

## Andre Kostelanetz

III Music Of Sigmund Romb

This is one of those confreres This is one of those confreres we were talking about a few minutes ago. Kosty used to be a good conductor with some novel ideas on big orchestra sound. Now too often he's merely a musical stuffed shirt. Also, his excessive use of solo alto sax, voiced in its most unpleasant register, can become ear bending. One item is on his credit ledger: Kostelanetz can make a big orchestra play waltzes with verve and polish, no mean feat. Sample in this album of Deep In My Heart Dear is certainly better than the Al Goodmans and Wayne Kings. (Columbia M-635)

## Morton Gould

If Night And Day
If Time On My Hands
If Beyond The Blue Horizon
If Shadow Waltz
If What Is This Thing Called

[] Shadow Waltz
[] What Is This Thing Called Love
[] Tea For Two
[] Star Dust
[] Through Your Eyes To Your
Heart

Heart

Here is so-called symphonic jazz, and in Gould's hands it is even more pretentious than with Kostelanetz. The object of doing variations on an original melody is to achieve something better. In most of these sides, I don't find it. For example, Beyond The Blue Horizon is not improved by having the Hoof Movement from the Overture To William Tell added to it—or am I becoming old-fashioned? Some years ago, I went through one of Mr. Gould's albums listing the sources of some of his arranging ideas. It wouldn't be fruitful here—there aren't that many ideas (Columbia M-645)

More standard tunes done by Morton, this time in slightly better taste, since without brass the music is avowedly pipe music and nothing more. The casual listener may disagree with Gould's constant tendency to drag his tempos and make huge productions out of what are essentially (Modulate to Page 26)

JJ String Time

## YOU CAN PUT A STOP TO THAT WITH The New MARTIN fleetfoot It's Fast . It's Flexible It's Frictionless WITHOUT TAKING Only \$20.00 The fleetfoot is by far the fastest and easiest working pedal you can buy at any price . . .

. . .

Ask your dealer. If he cannot supply you, write to

MARTIN MANUFACTURING CO.

2730 First Avenue South

Minneapolis 8, Minnesota

. . . does your foot get tired?



Suns,

nation mmer-New ald in-

n as-ned by ordion.

lanner

ed her morn-ice go th the

th the punger . Recoof dif-ch side them . (De-

s with ings of asional Fos-

tically down. Room

ianists sitting,

e way album.

nfreres w min-a good l ideas ow too nusical cessive l in its an be-m is on etz can

waltz-sh, no album is cer-Good-

d Love

phonic is it is n with doing melody better. don't nd The ved by t from n Tell coming

rs ago

ideas

one by ly bet-ass the sic and listen-dould's ag his roduc-ntially

## Where the Bands Are Playing

DEPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail leunge; —restaurant; t—theater; NYC—New York City; Hwd.—Hollywood; LA—Los Angeles; FB—frederick Bros. Music Corp., RKO Bldg., NYC; MC—Mee Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JG—loe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HO—Harold F. Oxley, 424 Madison Ave., NYC; SKA—Symbol Zucker Agency, 420 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg.,

#### Want Your Band Listed in This Column?

Send to the Band Routes Editor, Chicago, your current and future bookings, with opening and closing dates and name and location of the job. The deadline is three weeks prior to the date of issue—April 9 issue deadline is March 19.

Locations will not be listed for more than two issues without fur-ther notification.

xander, Bob (BEC Playhouse) Wichita nc Anthony, Ray (Roseland) NYC, Clang. 3/29, b 3/29, by Armstrong, Louis (Paradise) Durson, 20, the Armstrong, Louis (Bob Hope Show) NBC, Hollywood; (Avodon) Los Angeles, 3/14-16, b Arnold, Arnol (On Tour) MCA Atteway, Norman (Country Club) Columbia, S. C. ong, Louis (Paradise) Detroit, 3/14-

Baffa, Emil (Florentine Gardens) Hwd., ne Baldi, Joe (Carter) Cleveland, h Bardo, Bill (Muchlebach) Kansas City, Clang, 3/27, h Barron, Blue (Edison) NYC, h Barton, Ferry (Anchorage) Sandy Creek,

Barron, Bute (asson) NAC, and Creek, Barton, Ferry (Anchorage) Sandy Creek, Fab. Co. Land (Apollo) NYC, 3/14-20, t Beckner, Denny (Aragon) Ocean Park, Calif., b Benedict, Gardner (Netherland Plana) Cincinnati, h Beneke, Tex (Palace) Cleveland, 3/18-19, t; (RKO Albee) Cincinnati, 3/20-26, t Berkey, Bob (On Tour) MCA Bestor, Don (Dixle) NYC, h Bihop, Billy (Peabody) Memphis, h Blue, Bobby (Palm House) Palm Springs, Cal., ne Bothiel, Johnny (On Tour) GAC Bradshaw, Tiny (On Tour) GAC Bradshaw, Tiny (On Tour) MG Brewster, Nick (Cleveland) Cleveland, h Britton, Milt (Iceland) NYC, r Brooks, Randy (Areadia) NYC, s Brown, Les (Palladium) Hwd., Opng, 3/18, b C. (Cource) Senanter En. h

Bandy, Chet (Terrace) Sarasota, Fla., h Burns, George (Bamboo Gardens) Union City, N. J. nc Busse, Henry (Palace) San Francisco, Clang, S/19, h. (Flamingo) Las Vegas, Opng. 3/20, nc Buther, Charlie (Fiesta) Wichits, nc Butterfield, Billy (Donshue's) Mountain-view, N.J., nc Byrne, Bobby (On Tour) GAC

Caceres, Emilio (WOAI) San Antonio Calloway, Cab (On Tour) GAC Carle, Frankle (Pennsylvania) NYC, h Carlyle, Russ (Blackhawk) Chicago, ne Cassel, Allyn (Trianon) San Diego. b Oavalliaro, Carmen (Bittmore) NYC, h Chambers, Virgil (Kaliko Kat) Wichita, ne Chester, Bob (On Tour) MCA Clancy, Lou (Belvedere) Shrevsport, La., ne

Gancy, Lou (Belveders) Shreveport, Ls., no
Gardigs, Gay (Chez Pares) Chicago, no
Cleman, Emil (Waldorf Astoria) NYC, h
Colonial Club Orchestra (Royale) San Bernardino, Cal., Clsng, 3/20, nc
Cool, Harry (Colonial) Hollendale, Fla.,
Cleng, 3/13, h
Courtney, Del (Rooseveit) New Orleans,
Cleng, 3/13, h
Crosby, Bob (Circle) Indianapolis, 3/13-19,
t; (Palace) Akvon, 3/20-23, t; (Palace)
Youngstown, Ohio, 3/4-26, t
Cogat, Xavier (Circ's) Hwd., nc
Cummins, Bernic (Muehlebach)
Kanssa
City, Opng, 3/20, h

Dale, Avon (On Tour) FB
Davidson, Cee (Rio Cabana) Chicago, ne
Daye, Irv (Broadmoor) Colorado Springs, h
Denison, Lou (Auditorium) Strafford, Pa.
Dennis, Pat (Nick's) Delait, N. J., ne
Davito, Pat (Almanac) NYC, h.
Didline, Dijek (El Rancho) Sacramento, Cal...

bonahue, Sam (Tremont Terrace) Bronx, N.Y., b Borsey, Jimmy (State) Hartford, Conn., 3/4-16, University of the July, George (Statler) Cleveland, h Bulty, George (Statler) Cleveland, h Bunham, Sonny (Palace) Youngstown, 3/14-16, t uffy, George (Statler) Cleveland, h unham, Sonny (Palace) Youngstown, Ohio, 3/13-16, t; (RKO) Boston, 3/20-26,

n, Al (Music Hall) Washington, b

Berle, Ray (Click) Philadelphia, 3/17-28. Rectine, Billy (Billy Berg's) Hwd., no Beart, Lee (On Tour) GAC Ellington, Duke (On Tour) WM Ellyn, Jimmy (Jung) New Orleans, h

Felda, Ernie (Riviera) St. Louis, Clsng. 8/20, nc 18/20, nc 18/20, hc 18/20,

Garber, Jan (On Tour) MCA
Garmo, Alfred (Casino Gardens) Ocean
Fark, Cal., ne
Garr, Glenn (Commodore Perry) Toledo, h
Gantlle, Al (K.C.) Hartford, Conn., b
Gillespie, Diszy (On Tour) MG
Gasser, Don (Deshler-Wallick) Columbus,
Ohlo, Clang, 3/17, h
Golly, Ceell (Rainbow) Denver, b
Gomes (Embassy) Philadelphia, ne
Gomes (Embassy) P

mpton, Lionel (Palace) Cleveland, 3/20 Hampton, Laune (states) 25, t
Harris, Ken (Washington-Youree) Shreveport, Le., h
Hawkins, Erskine (On Tour) MG
Heim, Karl (Colonial Court) N. Conway,
Ma., no

port, La., h
Hawkins, Erskine (On Tour) MG
Haim, Karl (Colonial Court) N. Conway,
Ma., no
Henderson, Fistcher (DeLisa) Chicago, ne
Herbeck, Ray (Jerry Jonas) Salt Lake City,
Clang. 3/20, nc; (Frontier) Las Vegas,
Opng. 3/25, nc; (Frontier) Las Vegas,
Opng. 3/25, nc; (Frontier) Las Vegas,
Jah. (Bay Ridge) Brooklyn.
Higgins, Dale (Spaniah Terrace) Edwardsburg, Mich., nc
Hings, Earl (Apollo) NYC, Clang. 3/13, t;
(Royal) Baitimore, 3/14-20, t; (Howard)
Washinston, 3/21-27, t
Howard, Eddy (Commodore) NYC, Clang.
3/12, h; (Masdowbrook) Cedar Grove, N.
J., Opng. 3/18, ec
Huson, Dean (Flagler Gardens) Miami,
Humber, Wilson (Colonial) Nashville, nc
Hummel, Bill (Avaion) Port Arthur, Tex.,
Hummel, Bill (Avaion) Port Arthur, Tex., r, Wilson (Colonial) Nashville, ne el, Bill (Avalon) Port Arthur, Tex.,

Jahns, Al (Providence-Biltmore) Providence, Clang. 3/16, h
Jarrett, Art (Peabody) Memphis, h
Jarnett, Art (Peabody) Memphis, h
Johnson, Buddy (On Tour) MG
Jones, Don (Washington Inn) Mamaroneck,
N. Y., ne
Jones, Spike (On Tour) GAL
Jordan, Louis (Million Dollar) Los Angeles,
Clang. 3/17, t
Joy, Jimmy (On Tour) MGA
Jurgens, Dick (Chase) St. Louis, h

Kanner, Hal (Plasa) NYC, h Kassel, Art (Schroeder) Milwaukee, h Kaye, Sammy (Capitol) Washington, D. C., Clang, 3/12, t Kenton, Stan (Sweet's) Oakland, Cal., 3/ 21-27, b King, Dick (Rock Cartle) Wichita, r King, Dick (Rock Cartle) Las Vegas, Clang. 3/19, ne nc Kialey, Stephen (Edgewater Beach) Chica-go, h Knapp, Johnny (Barn) Kingston, N. Y., nc Krupa, Gene (On Tour) MCA

L LaBrie, Lloyd (On Tour) GAC Lane, Claude (Townsend) Wichita, b LaSalle, Dick (Carlton) Washington, D. C., h Laughlin, George (Cinderella) Long Beach, Cal., b Cal., b. Clibt (On Tour) GAC
Lawrence, Edite (Mocombo) Hwd., ne
LeBaron, Eddie (Mocombo) Hwd., ne
LeFaron, Eddie (Mocombo) Hwd., ne
LeFaron, Phil (On Tour) FB
Lewis, Ted (Latin Quarter) Chicago, ne
Light, Nap (Legion Home) Plattaburg,
N.Y., ne
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Victor (Roosevelt) NYC, h
Lombardo, Victor (Roosevelt) NYC, Clang.
Jong, Johnny (Paramount) NYC, Clang.
Jong, Johnny (Paramount) NYC, Clang.
Jogs, Vincent (Taft) NYC
Lunceford, Jimmie (On Tour) GAC

Mack, Johnny (Mansions) Biloxi, Miss., Clang. 3/25, nc Mader, Bert (Bengal Air Club) Tulsa, Okla., Clang. 3/26, nc Mansions Biloxi, Cocoanut Grove) Los Angeles heddy (Cocoanut Grove) Los Massengale. Bert (Plantation) Greensboro. N. C., Clang. 3/25, nc Masters, Frankle (Majestic) Dallas, 3/13-19, t; (Worth) Fort Worth, 3/20-24, t Maxted, Billy (On Tour) GAC Mayfield, Jack (Pastime Gardens) Wichita, nc

maryiest, Jack (Fastim Gardens) Wichita, nc nc nc mcGrane, Don (Stevens) Chicago, h McIntire, Lani (Chins) Cleveland, r McIntyre, Hai (Buffalo) Buffalo, 3/14-20, t; (Click) Philadelphia, Opng, 3/24, nc McKinley, Ray (Meadowbrook) Cedar Grove, N. J., 3/4-17, ce McNells, Sonny (Astoria Casino) Long Island, N. Y., b Millinder, Lucky (On Tour) MG Moffitt, Deke (Ka-See) Toledo, nc Molina, Carlos (Skirvin) Oklahoma City, Clang, 3/18, h; (Orpheum) Omaha, 3/21-27, t

27, t (Crapacum) Omaha, 3/21-Mooney, Vaughn (Palladium) Hollywood, b Mooney, Art (Rustic Cabin) Englewood, N. J., ne Morgan, Russ (Biltmore Bowl) Hwd., ne Morris, Johnny (Syracuse) Syracuse, N. Y., h

h Morrow, Buddy (On Tour) MCA Mulholland, Dick (Trianon) Los Angeles, b Muro, Tony (Last Frontier) Pocatello, Idaho, Clsng. 3/15; (Stork) Omaha, Opng. 3/17, ne

Nagel, Freddy (Casa Loma) St. Louis, Opng. 3/17, b Nelson, Cole (Rice) Houston, h Noble, Leighton (Trianon) Southgate, Cal.,

Oliver, Eddie (Mocambo) Hwd., ne Oliver, Sy (Paradise) Detroit, Opng. 3/21, t Olsen, George (Aragon) Chicago, b

Pastor, Tony (Palace) Columbus, Ohio, 3/24-26, t
Paxton, George (On Tour) JG
Pierson, Don (Newburgh) Newburgh, N.Y., h
Pollack, Jacques (Continental) Cleveland, r
Postal, Ai (Hi Ho) NYC, nc
Prima, Louis (Strand) NYC, t
Pringle, Gene (Wardman Park) Washington, h
Pruden, Hai (St. Francis) San Francisco, h
Pruviance, Don (Cotner Terrace) Lincoln, Nebr., Clang, 3/16, r

Raeburn, Boyd (Vanity Fair) NYC, Clang. 3/16, nc Reed, Tommy (Planatation) Dallas, nc Reichman, Joe (Royal Hawailan) Honolulu, Clang. 3/24, h Reyes, Chuy (Mocambo) Hwd., nc Robick, Baron (Legion) Perth Amboy, N.J.,

gers, Ted (St. Landry) Opelousas, La., Rodgers, 182 (Gi. Samuer), nc nc Ruhl, Warney (Casino) Quincy, Ill., Opng. 3/17. nc Rusell, Lee (Jack O'Lantern) South Portland, Me., nc Russell, Luis (On Tour) JG Ryan, Tommy (Maksik's) Brooklyn, ee

Sands, Carl (Touraine) Boston, h Savitt, Jan (On Tour) MCA Schaffer, Freddie (Blue Moon) Wichita, Kans., b Schmolke, Smokey (Rainbow) Little Rock, Ark., b

Kana. b
Schmolke, Smokey (Rainbow) Little Rock,
Ark, b
Scott, Bruce (WSAI) Cincinnati, r
Scott, Raymond (Mary's) Kansas City,
Clang, 3/19, nc
Seidell, Bob (Nightingale) Washington,
D.C., nc
Sherwood, Bobby (Casino Gardens) Ocean
Park, Cal., nc
Sigoloff, Eddie (Jeffersonian) Jefferson
City, Mo., nc
Slack, Freddie (On Tour) JG
Snyder, Bill (Bellerive) Kansas City, h
Snyder, Bob (WKRC) Cincinnati, r
Spencer, Earle (Meadowbrook) Culver City,
Calif., nc
Calif., nc
Stanke, Pick (Trianon) South Gats, Cal., b
Stane, Eddie (Belmont Plaza) NYC, h
Strand, Manny (Earl Carroll's) Hwd., nc
Strong, Benny (Trianon) Chicago, b
Strong, Bob (On Tour) MCA
Strand, Manny (Earl Carroll's) Hwd., nc
Strong, Bob (On Tour) MCA
Strands, Frank (Alpine Village) Cleveland,
Stady, Joseph (Bismarck) Chicago, h
Sullivan, Johnny (Plantation) Houston, nc
Sullivan, Johnny (Plantation) Houston, nc
Syles, Curt (Trianon) Seattle, Wash., b

Thornhill, Claude (Click) Philadelphia, 3/17-23, nc Towne, George (Pelham Heath) Bronx, nc Tucker, Orrin (Mark Hopkins) San Fran-cisco, h

Van, Garwood (Statler) Detroit, h Vincent, Lee (Granada) Wilkes-Barre, Pa., b Vincent, Victor (Players) Hwd., ne Vines, Harry (Terrace) Newark, N. J., Opng. 3/15, b Vinson, Eddle (Regal) Chicago, Opng. 3/14,

Wald, Jerry (On Tour) GAC
Wasson, Hal (Robert Driscoll) Corpus
Christi, Tex., h
Watkins, Sammy (Hollenden) Cleveland, h
Waynick, Howard (Casablanca) Greensboro,
N. C., ne Warm, Ted (Sherman) Chicago, h Warm, Ted (Sherman) Chicago, h Weich, Bernie Clang, 3/22, b Welk, Lawrence (Bill Green's) Willock, Pa., Clang, 3/20, nc Widmer, Bus (Avalon) Hot Springs, Ark., Widmer, Bus (Avaion) Hot Springs, Arm, ne miles, Jimmy (Lookout House) Covington, Ky., ne Wilderson, Kelth (WLW) Cincinnati, r ton, Ky., ne Williams, Cootie (Apollo) NYC, Opng. 3/21, Williams, Count (SoJeris) Elyria, Ohio, h Williams, Griff (Palmer House) Chicago, Clsng, 3/19, h Williams, Lee (Prom) St. Paul, Clsng, 3/21, Williams, Lee (From) St. Faut, Grang, Orac,
Willis, David (Balboa Park) San Diego,
Cal., b
Winslow, George (Melody Mill) Rivarside,
Ill., ne
Wright, Charlie (Victoria) NYC, h

## Combos

Aikens, Watie (Anchorage) Old Town, Me. h Airlane Trio (Park Terrace) Brooklyn, r Alexander, Joe (Fleo) Hwd., nc Amicangelo Quintet, Ray (Riverside) Spread Eagle, Wis., nc Ansellone, Tony (Italian Village) Cleveland, ne
Auld, Georgie (Three Deuces) NYC, ne
Averre, Dick (Gibson) Cincinnati, h

Barnes, Georgie (WENR-ABC) Chicago Bigard, Barney (Melody) Hwd., nc Bostic, Earl (Club Baron) NYC, nc Bright, Jimmy (Ding How) Washington, Brown, Hilliard (Joe's DeLuue) Chicago, n Burnet, Ray (Arcadian) Berwick, Pa., nc Burns, Vince (Marine Room) Stuart, Fla.

Camponi Trio, Bill (Bigs mirror) Camoen, ne
Cassella, Danny (Capitol) Chiengo, ne
Chadwick, Leonard (Havana) Denver, ne
Chittison Trio, Herman (Dixon's) NYC, ne
Cincinnatians (Billings) Billings, Mont., ne
Colerane, Nick (Larry Potter's) Hwd., ne
Cole Trio, King (Chicago) Chicago, Opng.
3/21, t
Columbus, Chris (Small's Paradise) NYC, ne

Columbus, Chris (Small & Falander, A. L., nc Costello Quartet, Gene (Casa Marina) Key West, Cisng, 4/1, h
Coty, Red (Crown Propellor Lounge) Chicago, nc
Cromwell, Chauncey (Club Como) Buffalo, N.Y., nc

Dee, Binkie (Silver Grille) Reading, Pa., no Dee-Bon Aires (Town Casino) Chicago, no DeLugg, Milton (Slapay Maxie'a) Hwd., no Down Beaters Quartet (Tabu) Hwd., no D'Varga (Club Stanley) Hwd., no

Ewing, Bill (Chickasaw) Columbus, Ga., ne Ferguson, Danny (Partridge) Augusta, Ga.,

Fischer, Dirk (Argus) Salina, Kans., r Five Blasers (Tailipin) Chicago, ne Flame, Perry (Weissman's) Philadelphia, Flamin, Bring (Club Maromba) Chicago, ne Floming King (Club Maromba) Chicago, ne Fodor, 47 (Cabana) Washington, Clang. 3/14, ne Four Notes (Ruban Bien) NYC, ne Four Orley O'Rhythm (Silver Frolico) Chi, cl Froeba, Frank (Victoria) NYC, h

Gardner, Polson (Streets of Paris) Hwd., ne Garner, Erroll (Billy Berg's) Hwd., ne Gets, Eddie (Continental) Milwaukee, nc Gibson's Red Caps, Steve (Twin Bar) Clou-cester, N.J., Dpng. 8/17 cester, N.J., Dpng. 8/17 cester, North Carlotte, Graye, Freddy (Roseland Inn., Graye, Freddy (Roseland Inn., Guarino Quartet, Mike (Band Box) Bridgewater, Mass., no

Hall. Edmund (Cafe Society Uptown) NYC. ne Hayes, Edgar (Somerset House) Riverside, Cal., ne Helmer, Bob (Casa Marina) Yorkville, N.Y.,

Heimer, Bob (Casa Marina) Yorkville, N.Y., no
Henderson, Ken (Bamboo Room) Kanoaha, Wis., no
Hendrickson, Roy (Coronado) Worcester, Mass., h
Hi Hatters Trio (Guffy's) Bowling Green, Ky., no
Hoffman Four, Ray (Montana) Helena, Mont., ne
Howard, Paul (Virginia's) Hwd., ne
Hudnon, Hugh (Casabah) Hwd., ne
Hunt, Pee Wee (Susie-Q) Hwd., ne

Jacquet, Illinols (On Tour) MG Johnson, Cee Pee (Downbeat) Hwd., nc Johnson, Lem (Horseshoe Bar) Sunnysie N.Y., nc

Kapp, Sindell (Commodore) NYC, h Kaye, Al (Nicholas) Saratoga Springs, N. Y., nc Kent, Peter (New Yorker) NYC, h Kinser, Tommy (Dallas) Texarkana, Ark., nc Komack, Jimmie (Famous Door) NYC, nc Korn Kobblers (Jack Dempsey's) NYC, r

Lambert, Adam (Mickey's) Chicago, no Lea Trio, Betty (Andy's) Buffalo, N.Y., no Liggins, Joe (Savoy) Hwd., no Lynn Quartet, Hai (Jam-Bar) Cleveland, no

Maineck, Matty (Siapsy Maxle's) Hwd., nn Manners, Bob (Club Venice) Cleveland, ne McGhes, Howard (HI De Ho) Hwd., ne McPartland, Jimmy (Capitol) Chicago, ne Metronomes (Biltmore) Baltimore, Md., l Miller Trio, George (Horse Shoe) New Or-

Metronomes interests of the control of the control

Naturals (Arrowhead Springs) San Berndino, Cal., h Nichols, Red (Morocco) Hwd., no

O'Brien, Hack (Rhythm Room) Hwd., nc Ohl, Jimmie (Broadway Show Bar) Bay City, Mich., Clang. 4/18, cl Osborne, Mary (The Chateau) NYC, nc Otis Trio, Hal (Vanity Fair) NYC, nc

ParDue, Arnold "Chuck" (Legion) Charle ton, W. Va., b Parenti, Tony (Jimmy Ryan's) NYC, nc Philips Tron, Johnny (Southtown) Chi, nc Porter, Jake (Savoy) Hwd., nc

Reese Quartet, Billy (Crown Room) Salt Lake City, ne Riley, Mike (Swing Club) Hwd., ne Roble, Chet (Cairo) Chicago, ne Rollini Trio, Adrian (Rooseveit) Washing-ton, D.C., h Roe, Howard (Andre's) Baltimore, ne Rose, Hal (Club Diana) Union, N. J., ne Roth, Don (Plantation) K. C., ne

Saunders, Red (Band Box) Chicago, ne Savage, Johnny (Martin's) York, Pa., ne Schellinger Quartet, Eddie (Murray's) Had-donfield, N.Y., ne Sedric, Gene (Cafe Society Downtown) Sharn Trio, Freddie (Gallagher's) Cleve-land, cl Silhouettes (Golden Nugget) Las Vegas, Nev., Clang, 4/2, ne Simmons, Lonnie (Band Box) Chi, ne Slade Swingtet, Charlie (Cinderella) NYC, ne

Siade Swingter, Charine (Cincereius) NTC.

Romith, Geechie (Cricket Club) Hwd., ne
Three Flames (Village Vanguard) NYC, ne
Smith Trio, Stuff (Embassy) Buffalo, ne
South Trio, Eddie (Brass Rail) Chicago, ne
Stewart, Slam (Rhumboogle) Chi, Opng.
3/21, ne

Thompson, Ken (DiNapolis) Waterbury, Conn., r Tomlin. Pinky (Tom Breneman's) Hwd., r True Tric, Bobby (Chi Chi) Palm Springs, Cal., ne

Van Trio, Connie (Desert Inn) Bakersfield, Cal., nc Van Damme, Art (WMAQ-NBC) Chicago Vers, Joe (Glass Hat) Chicago, h Voye, Tay (Bee Hive) Chicago, nc Vogel, Bob (Happy Hour) Waukegan, Ill., nc

Wallace Trio, Cedric (Ruban Bleu) NYC, ne Walters Trio, Teddy (Three Deuces) NYC, Walters Trio, Teddy (Three Deuces) NYC, ne
Welgand, Step (Hotel Metropole) Cincinnati, h
Welch, Dink (Governor) Jefferson City, Mo.,
Cleng. 3/1, h
White Quartet, Johnny (Rounders Club)
White Trio, Charlie (Cuban Room) Kansas
City, ne
Wilson, Gerald (Billy Berg's) Hwd., ne
Wyser, Mannie (Green Derby) Cleveland, ne

Young, Lester (Paradise) Detroit, Clang. 3/13, t: (On Tour) MG

Zarnow, Ralph (Pastime) Des Moines,

## Singles

Ammons, Albert (Red Moon) Chicago, n Balley, Mildred (Blue Angel) NNZC, nc Beal, Eddie (Cricket Club) Hwd., nc Beatty, Wini (Club Stanlay) Hwd., nc Blaine, Vivian (Palace) Youngstown, Ohio, 2/13-16, t Breen, Bobby (Glenn's Rendesvous) New-port, Ky., Opng. 2/14, nc Brito, Phil (Greenwich Village Inn) NYC, nc

Cain, Jackie (Jump Town) Chi., ne Churchill, Savannah (On Tour) MG Como, Perry (Supper Ciub) NBC Davis, Martha (Circus Room) Palm Spring

Cal.
Day, Doris (Little Club) NYC, nc
Denny, Dorothy (Bossert) Brooklyn, h
Duchin, Eddy (Kraft Music Hall) NBC,
Hollywood
Dyer-Bennet, Richard (Village Vanguard)
NYC, nc

Fitzgerald, Ella (Apollo) NYC, Opng. 3/21. Flowers, Pat (Baker's) Detroit, ne

Gaillard, Slim (Toddle House) Hwd., ne Gaines, Muriel (Ruban Bleu) NYC, ne Gale, Alan (La Martinique) NYC, ne Gayle, Rozelle (Tailspin) Chicago, ne Gibson, Harry (Billy Berg's) Hwd., ne

Harvey, Jane (Ciro's) Hwd., nc Heywood, Eddie (New Zansibar) NYC, nc Holiday, Billie (Downbest) NYC, nc Howard, Bob (Greenwich Village Inn) NYC.

Jackson, Cliff (Cafe Society Downtown) NYC, nc

Laine, Frankie (Morocco) Hollywood, nc Miller, Olivette (Cafe Society Downtown)
NYC, ne
Mills, Sinclair (Argyle) Chicago, ne
Mucei, Johnny (Fairway) Bridgeport.
Conn., ne

O'Day, Anita (Swance Inn) Hwd., no Premise, Josephine (Blue Angel) NYC, ne Randall, Christine (Tin Pan Alley) Chl., cl Raye, Martha (Latin Casino) Philadelphia, Opng. 3/24, nc Roddle, Vin (Hickory House) NYC, nc Rodgers, Gene (Lido) Palm Springs, Cal..

Be Rogers, Timmie (Billy Berg's) Hwd., ne Scott, Mabel (Billy Berg's) Hwd., nc Shay, Dorothy (Palmer House) Chicago, h Shirley, Jeannie (Ambasasdor West) Chi, h Stafford, Jo (Supper Club) NBC Storm, Bob (Streets of Paris) Hwd., nc Sullvan, Joe (Condon's) NYC, nc Sullvan, Maxine (Village Vanguard) NYC,

Vaughan, Sarah (Rhumboogie) Chi, Opng. 3/21, nc

White, Josh (Cafe Society Downtown)
NYC, ne
Williams, Sandy (Gibby's) Chicago, r

## **Harry James** In Movie Role

Hollywood—Harry James, sans trumpet and band, has been signed to portray the role of "Harry James, a bandleader," in the Bogeaus-Meredith production A Miracle Can Happen starring James Stewart.

James is still giving no indication as to when or whether he will get back into the band business in earnest. He has been doing some recording for the Columbia label but as most of his former bandsmen were still in status of "transfer" men with local union he was unable to use them on waxing sessions.

## Show Goes On!

Los Angeles—Robert Casadesus, French concert pianist, went through with a concert here recently despite three broken ribs sustained in a tumble the day before. Well taped up by doctors, he went through an arduous program without showing a sign of injury.

## Roulien In Picture

Hollywood—Raul Roulien, "Bing Crosby of Latin America," who has been here for past several months, has been signed by Paramount at request of Crosby to appear with him in Road to Rio, next release in the Crosby—Hope Road series. Use of the Latin-American star will give picture extra B. O. pull south of the border.

## WHERE IS?

DICK ROMENDA, baritone gaxist,

Down Best poll placer.

TINY LITTLE,

MURRAY MEEACHERN, trombonist,

probably in L.A.

CHARLES E. MULLEN, eldtime Chicage pianist and composer.

TED NASH, tenor sax man, formerly

with Les Brown.

FRANK SIGNORELLI, planist, probably in NYC.

BILL THOMSON, organist, last with

castern trio. eastern trio.
FRANK TRUMBAUER, saxephonist, was with Russ Case.
GENE WILLIAMS, singer, formerly
with Johnny Long.

## Chords And Discords

(Jumped from Page 10)

derstand the diversities of opin-ion in jazz music. Some things should be fairly obvious, but they never are to some people. So let us, despite that it seems to be clever currently to be fanatical, digress further on Mr. BG, see what makes him tick under the cold, sober x-ray of common sense, and see just which side is right.

right.

First af all, the most frequent bone of contention is that BG in '37 and the same styled BG of '47 doesn't mean that the '47 version is corny because it's ten years old. Not necessarily, no—progress isn't always needed to be good. But conditions involving the music change year to year, and it is not healthful, normal conditions that contribute to a band playing exactly the same conditions that contribute to a band playing exactly the same for any long period of time. (El-lington is the perfect example-he is always subtlely changing). It has been proven a band is usually greater before it his commercially, then often goes stale if there is no new inspira-

The youthful, inspired musicians that played with Benny in 1934-39 make a different story from the men who play in the band today, and the mental attitude is very different. Turnover in the current band has been great, mainly because the guys are just too hacked with conditions and the uninspired book to care to play it for long.

care to play it for long.

Benny's style is, basically, quite a simple one. Section against section, with solos thrown in, and no moving voices within the sections. A simple musical formula that BG never changes. What made it go over a dozen years ago was, mainly, the terrific drive, solos and enthusiasm—and the fact that swing music was brand new. There's no use today in getting excited about what was played better in every sense ten years ago, is there?

Even if music doesn't have to

played better in every sense ten years ago, is there?

Even if music doesn't have to be new to be good, it was still true that it was because Fletcher Henderson and Jimmy Mundy and BG's other arrangers were creating a new style that it was so inspired and so wonderful. The more it is repeated, the less worthy it becomes. An arranger copying something done long before won't be, frankly, an outstanding musician—those guys have all gone on to experiment with newer ideas, or where they enjoy greater freedom of arranging. Copied stuff will tend to be stale, and the interpretation given it by the band, who knows it's carbon-copy assembly-line material, won't be at all inspired.

Benny threw out all the won-

material, won't be at all inspired.

Benny threw out all the wonderful Eddie Sauter stuff, and that was real jazz and beautiful at the same time. Today BG doesn't bother to spend that much time with his band, and he cares less for ideas. He has other things to think about—his New England estate, his family, his occasional work with serious music and, perhaps most important, the knowledge he's not get-

## RHUMBA TRAPS

taracas - \$1.50 pr. Guiro - \$3.00 to \$5.50 Claves - \$1.00 pr. Bongos - \$10.00 pr. Quihada (jawbone) - \$7.50 Congas - \$20.00 up - each Complete equipment for Drummers FRANK'S DRUM SHOP

## FEDERAL ACCORDIONS





Send For Catalog

Repairs and Accessories FEDERAL ACCORDION CO. ting younger. His early life wasn't easy, today it is. He prefers enjoying his new possessions rather than reliving a worn routine. Which he can't be blamed for, naturally—but which still reflects a great deal in his band and his clarinet.

The rublic is never a criterion.

The rublic is never a criterion.

a great deal in his band and his clarinet.

The public is never a criterion of musical values; that Benny has a radio program and his records are still popular means practically nothing in relation to the values of his band musically. The Beat poll gave him a meager 317 votes this year, last time he placed a strong third and with 1281 votes. In 1943 he polled 6,000 votes and won! That is a much keener indication of what is transpiring.

For those who say that because something was good in 1937, today adds up to the same style, and should therefor be as good in 1947, I merely ask—prove it.

No matter what a musician may have accomplished before, as long as he plays or leads a band he owes it to music and himself to put forth all that his talents allow.

Benny Goodman has failed miserably in this respect.

Benny Goodman has failed miserably in this respect.

Terry Downing

## Diggin' The Discs-Mix

pleasant dance melodies. Holiday for Strings from the standpoint for Strings from the standpoint of instrumental technique is superior to the David Rose version, but lacks the latter's command of tempo and phrase with his fiddles. (Columbia M-663)

### Jascha Heifetz

II Fantasie from Carmen

If you like your opera condensed, covered with chocolate and heaved at you by the very technically competent but sometimes emotionally inflexible Mr. Helfetz, this is for you. I still like the tunes sung in full, not fiddled in part. (Victor 11-9422)

## Al Goodman

II Hymn To The Sun III Gypsy Dance

These are both bits of well-known Rimsky-Korsakoff, one from The Golden Cock the other from Caprice Espagnol. It's encouraging to know that the public is becoming hip enough so that music such as this can be used in film work (The Song of Scheherazade). It's a shame that the Fred Waring influence has to strike home here, though. The strike home here, though. The music became popular without it—maybe it would continue so without it too. (Victor 28-0412)

New York—Musicraft records will have its internal capital structure altered but is definitely not headed rockward, according to Oliver Sabin, firm's sales di-

rector.

Two members of Musicraft's top-heavy artists' roster, a singer and a band leader, are openly making inquiries at other diskeries, just in case. However, while admitting they bit off more talent than they could chew (and were over-generous in granting 24 carat contracts), several Musicraft moguls confidently pointed out the recent jump in Musicraft sales and the increase in the firm's know-how.

Individuals connected with the

the firm's know-how.

Individuals connected with the potent Gar Wood Industries are said to be on the verge of investing the extra gold Musicraft needs to start flying. These persons, most of whom have money in Anollo records, will act on their own and not in behalf of the Gar Wood company.

## Al Goodman

II Summertime
II Rhapsody In Blue

What a going over Gershwin takes—and so many conductors, pianists and singers run right down the scores without any effort to get anything other than the usual effects out of the music. Camilla Williams, the vocalist here, sings well but coldly. Vladimir Sokoloff, the pianist, is playing a 16 minute work in four minutes with the to-be-expected results. (Victor 46-004)

### Harry Horlick

J Jerome Kern Melodies

Another Decca reissue, and in this case, inexcusable. Kern de-serves better treatment than these dull, pedestrian sides, suit-able only for the background to a travelogue. (Decca A-513)

## Carlo Menotti

Teacher of Prominent Vocal Artists Circle, B'way & 59th Street Suites 71-72-73 Circle 7-5973 BEGINNERS ACCEPTED



LUISETTI Strand Theater Bldg., 1585 Broadway & 48 St. N. Y. C., Suite 304 Phone: Columbus 5-9866

INSTRUCTION Saxophone

Clarinet

## BOBBY CHRISTIAN School of Percussion

Kimball Bldg., Suite 1413, Wabash Ave. & Jackson Blvd., Chicago Web. 2993

FRANK RULLO BOBBY CHRISTIAN .

"Featuring America's Outstanding Teachers"

RULLO TOMMY THOMAS JOSE BETHANCOURT

ANNOUNCING SUMMER CLASS INSTRUCTIONS

For All Percussion Instruments ENROLLMENT FROM MAY 1st TO JUNE 2nd

Classes Begin Monday — June 16th For Complete Information Contact School

## BUM LIP? THEN THIS IS FOR YOU!

wisely, fall to develop embouchure strength— WHY? Having every opportunity to succeed they fall— WHY? Are our fine teachers, methods and advantages all wrong— WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for

HARRY L. JACOBS

2943 Washington Boulevard Chicago 12, Illinois Phone New 1057

## RICKENBACKER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

ELECTRO STRING INSTRUMENT CORPORATION
6871 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for C

### FRANK IZZO Harmony

COUNTERPOINT - COMPOSITION
SHORT CUT TO MODERN ARRANGING
Strand Theater Bidg., 1585 Broadway
ew York City
Suite 304

Phone Columbus-5-9866 Brooklyn Studio Bensonhurst-6-7899

#### Collectors!

Guitarists!

You will enjoy and treasure this unique collectors' item.

## DJANGO REINHARDT **DISCOGRAPHY**

24-pages of illustrated life story of this world-favorite exponent of JAZZ and reviews of his many recordings, in-cluding date of recording, matrix and label numbers, etc.

## Send \$1.00

for Discography, plus actual, auto-graphed photograph of Django Rein-hardt. Postpaid.

## VOLPE MUSIC COMPANY

32-18 88th Street Jackson Heights, N. Y.

## PHIL SALTMAN STUDIOS

SCHOOL OF MODERN MUSIC



Two and three year diploma courses, popular or classical. Faculty of experienced professionals. Day, evening. Coed.

POPULAR DIPARTMENT
PIANO: Keyboard har. WOIGE: Microphonomogulation, solo performance, orchestral comedy workshop, ratraining, teaching, ardio, band, stage, trios ranging, song writing. and chorus.

CLASSICAL DEPARTMENT
Supervisor: LEO LITWIN, Soloist Boston Sympony Orchestra, Victor Becording Artist.

APPROVED VETERANS: COUNSES

Write for Catalog D

224 Commonwealth Ave., Beston 18, Mass.

284 Commonwealth Ave., Boston 18, Mass.

## PIANISTS • TEACHERS

Piano music that is different. 22 comp sheets on standard tunes. B. Morning Mood (Piano Solo) Rhythm Lullaby (Piano Solo) 40c. At you favorite music counter or direct. Write for catalog and copy of The PIANIST magazine, both sent free of charge. State

## ROBERT WHITFORD PUBLICATIONS

"Publishers of Distinctive Piano Music" 18 NORTH PERRY SQUARE, ERIE, PENNA

## Donald S. Reinhardt

## Pivot System \*

For Trumpet, Trombone and all other Brass Instruments

Topflight your performance by adopting the PIVOT SYSTEM—conforms to your own physical qualifications—endorsed and acclaimed by the nation's finest performers—ENROLI. NOW!

- Studios From Coast to Coast -

Address All Communications to PHILADELPHIA STUDIO

1714 Chestnut Street

\*Reg. U.S. Pat. Off.

RIttenhouse 6-7824

## -M. GRUPP • BRASS INSTRUMENT

School of the Original Grupp System for Natural Brass Instrument Playing

Acclaimed and continuence of the Constructive Booker. The System that meets one's individual natural requirements: That makes topnotch instrumentalists: That has been adopted by many internationally famous players:

Acclaimed and endored by such artists as the Constructive Booker: Information How Out-Of-Towners Can Adopt The Grupp System of Natural Playing Mailed Upon Request.

NOW AVAILABLE!

"THE FIRST GUIDE TO NATURAL WIND-INSTRUMENT PLAYING". By M. Grupp. A Book of Extreme Benefit to Professionals and Students. \$4.00 GRUPP STUDIOS, 717 7th Ave., New York, N. Y. Tel.: BRyant 9-9256

## Deutsch ARRANGING-COMPOSITION



## ANTONE Strand Theater Bidg., 1585 Broadway & 48 St. N. Y. C., Suite 304 Phone: Columbus 5-9866

INSTRUCTION **GUITAR** 





## MUSICIANS, ATTENTION

IN SPARE TIME LEARN HAR-MONY, ARRANGING, COM-POSING OR DOUBLE UP ON ANOTHER INSTRUMENT ... START NOW

Start adding to your musical abilities and prepare for a place nearer the top in both prestige and income. During the past 44 years many others have added to their success through the professional instruction we offer YOU. Check courses in coupon which interest you and mail it NOW. Complete information and sample illustrated lesson will be sent FREE.

Plane, Teacher's Normal Course
Plane, Student's Course
Public School Music—Reginners
Public School Music—Reginners
Public School Music—Advanced
Description—Advanced
Description—

University Extension Conservatory

765 Oakwood Blvd., Suite U475, Chicago 15, III.

fasis Experience ......Aps.....

guarant instrumen delivery. Genuine Applifiers. Nete. High en your of factory, expense. latest bar EXCHAN. Detroit 26 VIBRAHA cert Mo Completel; Like New ver 1, Co

Chicag

All

2 CONN Special. Box A-419

CORNETS

lophones nets, flute Write for ment in w MUSIC H 45, Ili.

BASS DR land M Belanoff, N.Y.

WE HAV

DID YOU the mag cated in a cities, Manhead costs you in the cal merch estalogs I ments, dr braharps, guitars—H DEN'S MOhio.

GOLD PL pieces. \$19.00 enc bersburg, SNARE able Hi Floor Sta Drum Sta CHICAGO eago, Ill.

ORCHESE 10 beds 10 beds er place in or will s Agency, 8

LARGE (dition. 4 heaters body. Car HAMMON

DRUMME jlan Cy bass drun etc. Don' Memphis, OCTAV Vibraph Saxophone tars, Piar pets, Dru King Sour We buy a Store, Por

SELMER tion, u Kneesker,

Frefer band. At immediate Michigan, TRUMPE'
rhythm
style. Exp BASS DR

thing. 5 Army bar Beat, Chie WHITE O

equipped and three-low long mentation eription of future er Beat, Chi

WANTED CIANS school, Di late, Min

1947

2010

ar di-opular ity of

Sym-tist.

Saus.

**ERS** 

mplete Book I

ANIST

ENNA

824

T R

ING"

9-9256

1850

ION

NOW

ies and top in ring the dded to

courses

R-

## CLASSIFIED

Fifteen Cents per Word—Minimum 10 Words
25c Extra for Box Service
Remittance Must Accompany Copy
(Count Name, Address, City and State)

## CENSORSHIP

All advertising copy must pass the rigid censorship which has constantly protected Down Beat readers against the unworthy.

#### FOR SALE

2 CONN TROMBONES—Model 24-H and Special. Excellent condition—good buy! Box A-419, Chicago 1.

CORNETS, TRUMPETS, trombones, mellophones, baritones, French horns, clarinets, flutes, saxophones (no tenors) etc. Write for bargain list and specify instrument in which you are interested. NAPPE MUSIC HOUSE, 2536 Devon Ave., Chicago 45, Ill.,

BASS DRUM—like new, 14 x 26—Slinger-land Marine Pearl, cover—\$85.00. R. Relanoff, 850 Southern Blvd., Bronx 59, N.Y.

WE HAVE HUNDREDS OF REBUILT, guaranteed first-line band and orchestra instruments and accessories for immediate delivery. Just received hard to get items. Genuine A. Zildjian Cymbals, Guitars, Amplifiers. New 2½ and 3 octave vibraphones, etc. Highest cash or trade-in allowance on your old instrument, and if not satisfactory, your instrument returned at our expense. Write for further details and latest bargain list. MEYER'S MUSICAL EXCHANGE CO., Dept. R., 454 Michigan, Detroit 26, Michigan.

VIBRAHARP—Largest, finest Deagan Concert Model 45-B. Three Octave F-to-F. Completely rebuilt and refinished in Gold. Like New! Write: Music, Box 1124, Denver 1, Colorado.

DID YOU EVER look up Marion, Ohio on the map I you will see that we are located in a very small city. Like all small cities, on the map is the city. Like all small cities, on the city of the city of

GOLD PLATED LINK Tenor Sax mouth pieces. Facings 5, 7. Good as new-\$19.00 each. Musician, 342 High St., Cham bersburg, Fenna.

SNARE DRUM HEADS—\$4.50; Adjustable High Boys—\$12.00. Metal Cymba Floor Stands—\$5.00; Heavy Professiona Drum Stands—\$8.50 — Trades Accepted. CHICAGO DRUM, 7821 Stony Island, Chicago, Ill.

ORCHESRA BUS—Sleeper, tractor trailer, 10 beds can be converted to 12, plus sleep-er place in tractor which is snub-nose type; or will sell trailer only. Vic Schroeder Agency, 848 Insurance Bidg., Omaha, Nebr.

LARGE ORCHESTRA BUS—Perfect condition, '46 motor—all moving parts new. 4 heaters, good rubber, cab over Beck body. Carl Bean, Mason City, Iowa.

HAMMOND NOVACHORD—A-1 Condition, \$1350. Manning, Riverside, P. O. Box 1784, Miami, Florida.

DRUMMERS—Write me your needs! Zild-jian Cymbals, stands, pedals, snare and bass drums, toms, sticks, brushes, cases, etc. Don's Drum Shop, 113 Madison Ave., Memphis, Tenn.

5 OCTAVE MARIMBA with trunks—\$250. Vibraphone—\$125. Soprano, Alto, Tenor Saxophones, Spanish, Hawaiian, Tenor Guitars, Piano Accordians—\$45—up. Trumpets, Drums, Valve Trombones, Violins, King Sousaphone. Chromatic Harmonicas. We buy and sell everything. Hawes Music Store, Portland, Maine.

SELMER 'CLARINET-in perfect condi-tion, used 3 months-\$185.00. Ronald Kneesker, So. River St., Austin, Minn.

## AT LIBERTY

GIRL—E<sup>5</sup> SAX—experienced small combo. Prefer location—all girl combo or small band. Attractive, do specialities, available immediately. Margaret Lenon, 841 N. Michigan. Chicago.

TRUMPET, Valve Trombone, arrange, rhythm vocals, 22. Play, arrange any style, Experienced, Box 12, Peru, Illinois.

BASS DRUMMER—Concert, Parades, Re-treats, Guardmounts, Reviews. Read any-thing. 5 yrs. experience World War II. Ampy band preferred. Box A-424, Down Beat, Chicago 1.

## HELP WANTED

WHITE ORCHESTRA—ten or eleven pieces equipped for one-nighters and some two and three-day stands. State qualifications, how long organized, style of band, instruentation and doubles and complete description of transportation. List past and tuture engagements. Box A-428, Down Beat, Chicago 1.

WANTED—COMMERCIAL DANCE MUSI-CIANS who are not planning on going to school. Don Strickland, 506 W. 10th, Man-lato, Miny.

DANCE MUSICIANS—Commercial midwest traveling territory band. Weekly salary, Start rohearsals March 30. Fat's Carlson, 1308 South Glendale, Sioux Falls, South Dakota.

BUSINESS MINDED MUSICIANS wanted Year-round work. No panics. Good band no mickey, good library. Undesirables keep away. Musicians not players or amateur desired. Box A-425, Down Beat, Chicago 1.

#### PHONOGRAPH RECORDS

BLUE NOTE RECORDS—THE FINEST IN HOT JAZZ, Boogie, Woogie, Blues, Stomps, Band Improvisations, Dixieland, All Star Swing Combos, Piano Solos, Vocal Blues, Guitar Solos, Authentic New Or-leans Jazz. Write for complete catalog: Blue Note Records, 767 Lexington Ave., New York 21, N. Y.

FALKENER BROS. RECORDS, 383 Column bus Ave., Boston, Mass.

WORLD'S ONLY RECORD SHOP devoted exclusively to jazz music. Large stock of out-of-print items; all new jazz releases on big and small labels from New Orleans to modern. Home of Crescent and Jazz Man Records. Photographs of musicians; American of coreins as the property of the state of the s

WEST COAST JAZZ CENTER—Holly wood's only exclusive jazs store, mecco for musicians and collectors. 98 labels TEMPO MUSIC SHOP, 5048 Hollywood Blvd., Hollywood 28, California. Hours—Noon to Nine. Monthly catalog 10c.

RACE RECORDS—used, new, collector's items. Free catalog. F-L RECORD SHOP, Box 19—Station L, New York 35, N, Y.

\$1.00 SALE LIST—over 800 Records—sen free. Ray Reid, 118½ N. Main, Green ville, S. C.

PHONOGRAPH RECORDS CHEAP—Cata-logue. Paramount, DA-313 East Market Wilkes-Barre, Penna.

HOT JAZZ FANS—Write for lists of Blues, Swing. Popular and classical records in our 100,000 stock. Prices are lower at Halper's, 131 W. 5th St., Cincinnati 2, Ohio.

GOODMAN'S "SUPERMAN"—Many other re-insues. Free list. RECORD CENTER, 2217 E. Mississippi (at S. Gaylord). Den-ver, Colo. Open Noon til 8.

THOUSANDS—JAZZ OPERATIC: Sell or trade. J. Schneider, 128 W. 66th, NYC.

RECORD AUCTION—List sent free. Henry Elak, 1808 Third Avenue, Beaver Falls,

RARE RECORDS—Large new stock, at bargain pricea. Lists. REVERE REC-ORD EXCHANGE, 214 Maiden St., Revere, Muss.

1000 TOP TUNES by top Name bands over last 20 years. Send 10c for list. Charles Pine, 1825 Washington, Kansas City 8, Mo

### ARRANGEMENTS. ORCHESTRATIONS, ETC.

DANCE ORCHESTRATIONS — lowes prices. Send for free interesting catalog listing hundreds of latest arrangements Jayson Ross Music Co., 3433 De Kalb Ave., Bronx 67, N.Y.

SPECIAL ARRANGEMENTS — 100 new ones added. Fifteen-day service. Now writing for any combination. Have added Pops—write for list. Charlie Price, Box 1897, Danville, Virginia.

COMPLETE PROFESSIONAL plano arrangement of your song (with chord symbols) \$8.00. ARNOLD ARRANGING SERVICE, Box 236, Back Bay Annex, Boston 17, Mass.

PIANOSCORE, guitar diagrams and chor symbols from melody—\$6.00. Your satis faction guaranteed. Malcolm Lee, 344 Prin rose, Syracuse 5, N.Y.

PIANO ARRANGEMENTS or complete orchestrations for your song. Solos ar-ranged for any instrument. Apply: Wilf Moise, 921-A Kingston Rd., Toronto, Ont., Canada.

PLAY POPULAR HITS, standards, with breaks composed by Phil Saltman, leading Boston teacher and radio planist. Up-to-date, new ideas monthly. Sample Bulletin 25 cents. KENMORE MUSIC COMPANY, 581 Boylston St., Boston 16, Mass.

"337 VOICINGS AND COLORS"—for Dance Arranging—\$1.00. Arrangements made to order—75e per instrument. 300 Original Hot Licks—\$1.00. Modern Hot Chor's made to order—50e each. LEE BUDSON, Box 256, Van Nurs, Calif.

COPIED RECORD GUITAR CHORUSES arranged and fingered. Write for list. Charles Music Shop, 336 Monroe Ave., Rochester, N.X.

A COMPLETE COURSE in Modern Har mony and Orchestral Arranging 12 Text including Improvisation, Vocal Scoring an Composition. For a limited time only— 15.00. Miracle Series, P. O. Box 431, Far adena 18, Calif.

SPECIAL ARRANGEMENTS FOR TRUM-PET, Alto, Tenor, Piano, Bass Drums, Full three-way harmony. Free list. Jack Nunn, 85 Lyndale Drive, Rochester 11, N.Y.

TENOR SAX CHORUSES—Note for not record copies of Dark Eyes, St. Loui Blues, My Ideal—as recorded by world' leading tenor men. All three for \$1.00. Kittredge Music Service, 165 Fairmont St. Fitchburg, Mass.

NEW ARRANGING SERVICE. Ex-GI's-experience writing for all type bands experience writing for all type bands, any style. Low prices, satisfaction guaran-teed. WILLIAMS-SHARMAN ARRANG-ERS, 1520 Broadway, Lubbock, Texas.

MUSIC PRINTING—lead aheets, Professionals, Sale Copies, Also Piano Arrangements. (New songs free to professionals), KENNEDY, 173 Washington, rangements. sionals). K Barre, Verm

SPECIAL ARRS. for trpt, tenor, Clar & Rhythm. Also trombone, tenor, trpt. & Rhythm. For information write Al Irwin, 168 West 48th, New York 19, N.Y.

PIANO ARRANGEMENTS (Chord Symbols) \$5,00. Robert Byasaee, 2868a Lemp, St. Louis, Missouri.

SPECIAL ARRANGEMENTS for small or-chestras. Send for list—mention style, instrumentation. Freddie Oakes, 478 South 18th, Columbus, Ohio.

HOLLYWOOD SOCIETY ARRANGE-MENTS for Tenor Band—3 tenors, 3 trumpets, 3 rhythm. Library for sale-arrangements 33,00 each. Free list, Al Sweet, 728 Hollywood Blvd., Hollywood 46, California.

#### MISCELLANEOUS

LEARN PIANO TUNING AT HOME: Course by Dr. Wm. Braid White. Write Karl Bartenbach, 1001 Wells Street, La-fayette, Indiana.

GLOSSY PHOTOS—8 Exp. film develop and printed, 8x10—\$2.00 per roll. 8 x prints (all alike) 100 for \$15.00. Trueblo Studios, Wilson, N.C.

COMMERCIAL uses for MUSIC WORLD considered. Royalty. WORLD MUSIC, 2803 Jackson St., Philadelphia.

PARODIES, Comedy Songs, Band Novel-ties! Latest list free. Box A-396, Down Beat, Chicago 1.

## PARTY RECORDS!



Your guests can sing with an all-star band if you have Rhythm Records new vocal accompaniments. #301 — Embraceshle You & Senny Side Of The Street. 2502—Mood For Love & each slus tax and mailing if not at dealers, order C.O.D.:
RNYTHM RECORDS 4842-D Placidia Ave., No. Hollywood, Calif.

Exclusive Photos!

BANDS IN ACTION!

Action pictures of all name leaders, musicians, vocalists. Exclusive candids! Glossy, 8 x 10. Unobtainable elsewhere. Guaranteed to please or money refunded.

25c each; 5 for \$1

ARSENE STUDIOS
1585-D Broadway, New York, N. Y.

Orchestras . . . . Vocalists!

. . . Your Becclal-Arrangement
RECORDINGS OF
"Hollywood"
and
"When You Occupy on Upper"
will net you HALF the Recording Royalties!
P O. BOX 1329 LONG BEACH, CALIF.

## **PERFORMERS**

VOCALISTS: Send for catalog of Popular at Standard Vocal Orchs. IN YOUR KEY. DANCE BANDS: We carry all Publisher Orchs. for large and small bands. Catalogue of the Catalogue of

Sherwood Music Service
1585 BROADWAY NEW YORK 19, N. Y.



## NEED NEW GAGS?

Order Don Franka's enter-talears builetins. Contain reiginal sarcoles, band onv-eities, menelopess. 25e ordet. We different issues, 81.00, I able write material for in-dividuals. Gaery ms. Don Frankei, 1980 & Homan Avs., Chikago 28,





ALFRED MUSIC CO., Inc.



Only REC-ALBUM Has

"TIP-LOC"

Broken Records No More!
Slip and Break Proof Safety
't fall out of this Record Album
instally turnod wrong because

"TIP-LOC"

event Record Breakage. A welco your record family. "Rec-Albun tter album. Heautiful Tu-Tone "a no more. At all better Deale L. H. SYMONS ASSOCIATES

Popular Band Leader and Vocalists Photographs

Seven beautiful glossy photos of your favorits Band Leaders size 8 by 10 ready to frame—for only 31.00. Send list of leaders wanted including second choice, with \$1.00 in currency or money order just 166 for mailing and handling—7.26 in stamss or coin for one sample photo.

KIER SBOOKHOUSE

1143 Avance of the Americas (8th Are.), New York City (18)



## ATTENTION FAKE MEN, ARRANGERS, TEACHERS, and SONGWRITERS

Solve your key problems with a "KEY CAL-CULATOR." New device which calculates the most practical "key for any young. It also gives original key 999 out of a 1000 times. ORIGINAL! SENSATIONAL! ONLY \$1.00 ("Key is practical for all instruments.)

FREE CHORD CHART KEY CALCULATOR CO.
Box 1-D, Station A, Brooklyn 6, N. Y.





FIRST LESSON
NO OBLIGATION
LEARN TO CHANGE THE BASS,
ARRANGE AT SIGHT, TRANSPOSE,
MEMORIZE, JAZZ, IMPROVISE,
FAKE, FILL IN, COMPOSE.

Money Back Guarantes. Writes Dopt., 'O" 387 East 159th St., Bronx 56, New York

## Musical "G" Clef Earring Set





LAPEL "G" CLEF FOR MEN & WOMEN
Gold plated with swivel style screw that is easily adjusted into button hole.

\$1.00 Tax Paid C.O.D. Gash or Money Order

MILTON SCHWARTZ

## SWING PIANO TRICKS!

Axel Christensen's bi-monthly Bulletin contains novel breaks, fill-ins, boogle effects and tricky embellishments for 8 of the best hit songs. Send 25 cents, stamps or coin, for latest issue, 10 consecutive issues, \$2. Mention, if piano teacher.

**Axel Christensen Studios** 21 Kimball Hall Bldg. CHICAGO 4, ILL.

#### RECORDS COMMERCIAL PRESSINGS

Made from your original recording. Sell to stores - distributors - Record shops. Labels printed in your name. Details

URAB DB 245 West 34th St. New York 1, N. Y.

## New - Sensational Shock Proof Super Sensitive TONE LINE BASS VIOL

PICKUP \$15.00

Works on Any Amplifier
Fits Under Talipiece or Finger Board
CHICAGO MUSIC CO-OPERATIVE
1836 SO. HALSTED ST., CHICAGO & ILL.
Sont Presaid receipt of Money Order
10 FL Extension Cord 33.50 Extra



## MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

lessified and Alphabotical List of the Best and P Deputar Standard Fostrots, Waltzes Show Is, Rumbas, 16t. [J.5] Headings, 10ver 2005, s. with Original Keys & Starting Notes,] Plus, andly Fake List & Song Reminder of Top Turnes. Corars the Whole Field of Popular Muses.

SEND FOR YOUR 50: COPY TODAY 50: (5 Copies for \$2.00)

A RAY DE VITA 150 Knickerbacker Avenue Braakl

## NEW! NEW! NEW!

Band and Orchestra Posters in the new size. Not only new in size, but sensationally different, attrac-tive and in good taste. The suc-cess of your Band depends upon your advertising. Write now for samples of posters, bills, heralds, letterheads, envelopes, etc. Order your Spring and Easter advertising now.

HORN ORCHESTRA

ADVERTISING SERVICE "Orchestra Advertising Exclusively"
BOX 215 NEW ULM, MINN.



All the Music News DOWN BEAT from 203 N. Wabash Coast to Coast Chicago 1, III. Please enter my DOWN BEAT subscription: \$5 one year (26 issues) 38 two years (52 issues)

☐ Military and Transition Rate \$4 one year ☐ Check attached ☐ Send bill

Same price the world over!

ndolin njo od Organ oe cophens rmony ot.—Trm

itory to 15, ill.

COAST-TO-COAST NEWS FROM



MILDRED BAILEY

\$5 PER YEAR

25 CENTS FOREIGN 306

CHICAGO MUSICAL INSTRUMENT CO. 30 East Adams Street, Chicago, Illinois

and brilliant tone, unrivalled construction and design. deluxe piano accordion for the ultimate in glorious the famous Dallape finger-tip control. Try this available in a pre-set switch combination or with The new streamlined Maestro model is now THE 1947 MAESTRO DALLAPE